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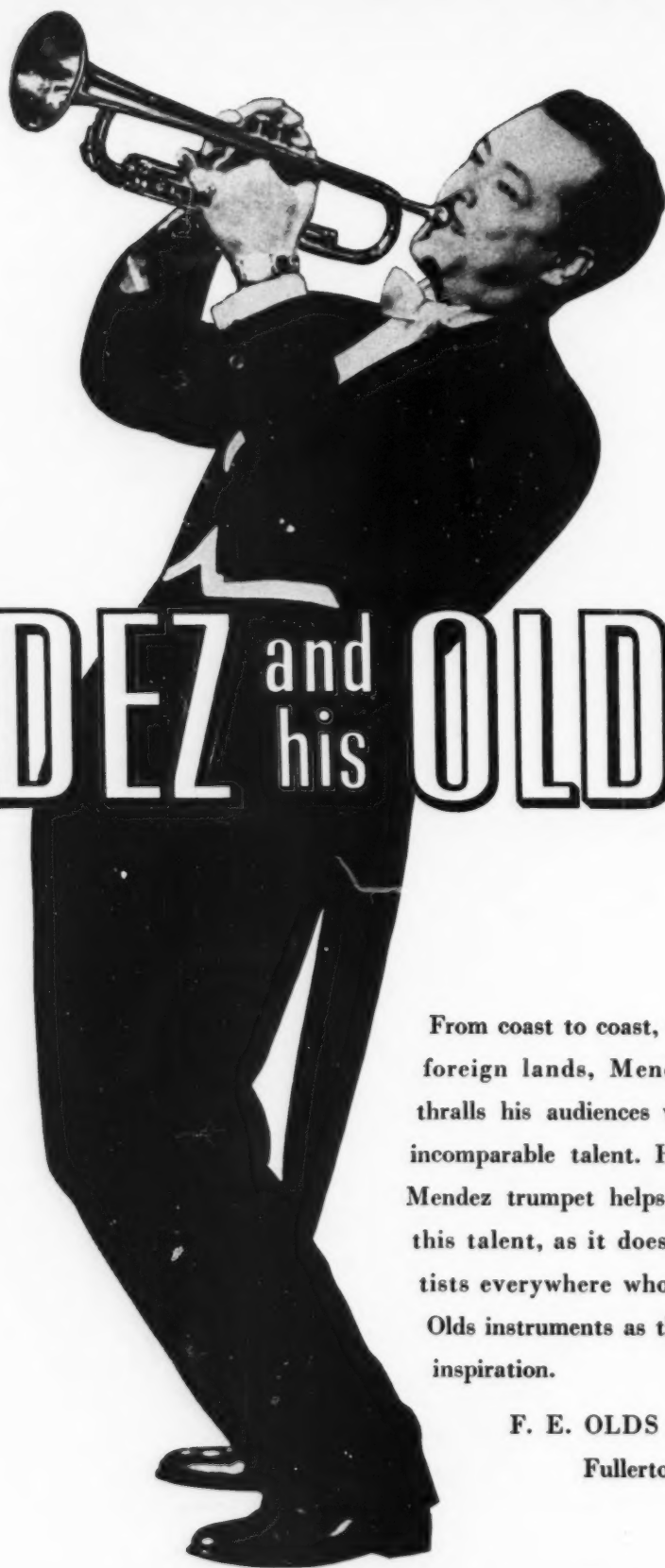
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June,

**OFFICIAL MAGAZINE FOR
American School Band
Directors Association**

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**National Catholic
Bandmaster's Association**

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Collegeville, Minnesota

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Choral Music Director
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Joliet, Illinois

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Arthur L. Williams, A. B. A.
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The School Musician

Founded in 1929

4 EAST CLINTON STREET • JOLIET, ILLINOIS

A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 26, No. 10

June, 1955

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Collin Fry and John Fitzer, Art Production. Judy Lee, Teen-Age Editor. Karen Mack, Music Pen Pal Club Coordinator. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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TEACHES music fundamentals

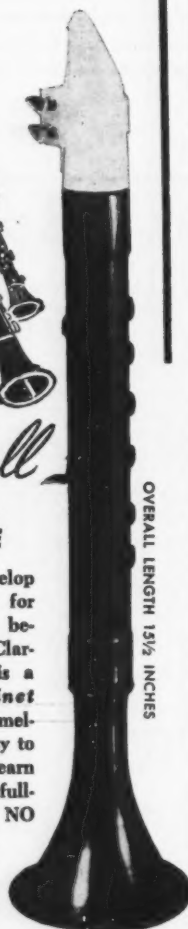
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"They Are Making America Musical"



Keith Collins of Sikeston, Missouri

State Chairman, American School Band Directors Association

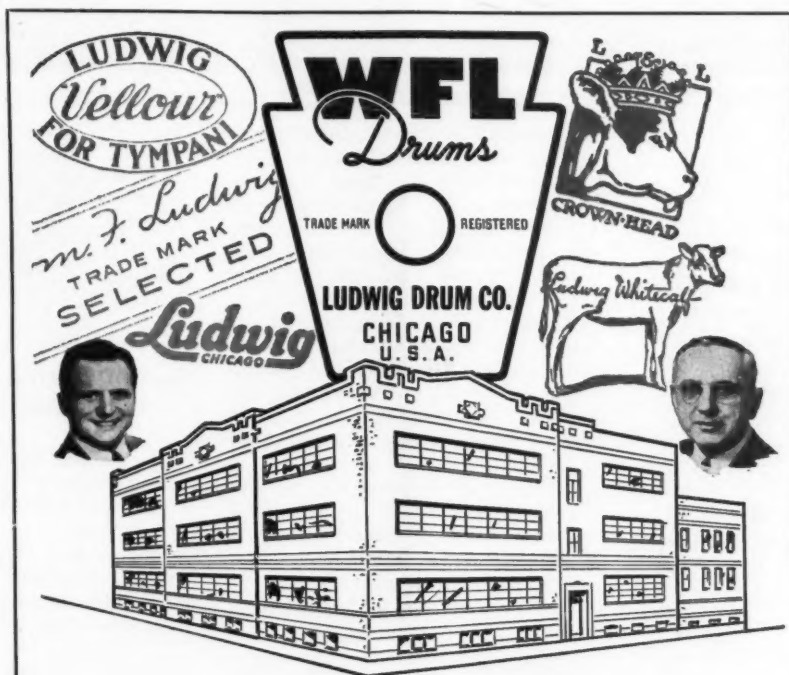
"I believe that all students should be given an opportunity to study music. However, I believe that the standards of efficient performance must be maintained to insure fine musical performances and pride in the organization. From this kind of musical groups come the results, both musical and otherwise, which provide the real thrills of teaching", says Mr. Keith Collins, Missouri State Membership Chairman of the American School Band Directors Association and director of the 100 piece High School Band at Sikeston, Missouri.

In addition to being one of our finest school band directors in the nation, he has earned himself an enviable national reputation as a great music educator. He is currently Director of Music Education at the Sikeston Public Schools. His exceptional administrative ability has brought him the added responsibility of having served as presidents of the Missouri Music Educators Association, and the Lions Club. He was the Musical Director of a Marine Band from 1943 to 1946. Association, Phi Mu Alpha, South East Missouri Band Association, Sikeston Community Concert

Collins received his A.B. Degree at Swinney Conservatory of Music, Central College, Fayette, Missouri. His Master of Music Ed. was received at the University of Missouri. He has been taking additional graduate work at the University of Iowa.

Though a very busy young man indeed, he still finds time to enjoy his two greatest hobbies, golf and marching band. He is married to his college sweetheart, the former Jean Smith. He has two wonderful young sons, Robert 6, and Mike, 11. The SCHOOL MUSICIAN magazine is proud to present Mr. Keith Collins as a man who has, and always will, devote his life to "Making America Musical".





We got Our Name Back!

On Mar. 4, 1955 we, (WFL Drum Co.) bought our name "LUDWIG" from C. G. CONN LTD. including Publications, machinery, tools, dies, etc., and the complete LUDWIG TYMPANI department.

Where do we go from here?

- 1 We will service all former L & L dealers and their repair problems.
- 2 Every popular model from the former L & L Line will be incorporated into the WFL Drum production schedule.
- 3 We are changing our name to **LUDWIG DRUM CO.** and will continue the manufacture of the entire WFL Drum line.

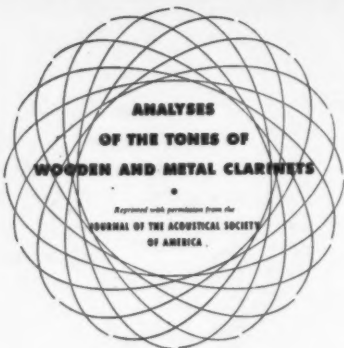
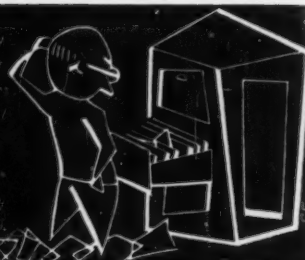
All of us here, at WFL thank you for making this change possible. We assure you of our interest and hope to serve you promptly in the future.

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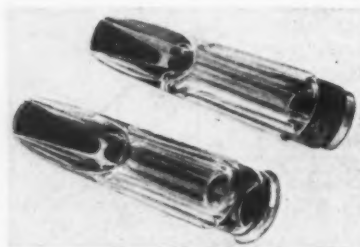


Cundy-Bettoney Has Free Acoustic Booklet

A very interesting and informative technical pamphlet is now being offered free to interested parties by the Cundy-Bettoney Co., Inc.

This analysis, reprinted with permission from the Journal of the Acoustical Society of America, does much to clarify the controversial subject of the effect of wood and metal on the tonal characteristics of clarinets.

Copies are available for the asking by writing to the Cundy-Bettoney Co. Inc., Hyde Park, Boston 36, Mass. A mention of *THE SCHOOL MUSICIAN* when writing would be very much appreciated.



Leblanc Introduces New Crystal Mouthpieces

The G. Leblanc Corporation, Kenosha, Wisconsin, announces the presentation of their new Leblanc Cry-

stal-Radiant Mouthpiece for alto saxophone and B \flat clarinet. Made of a new process high-quality crystal glass, this mouthpiece will never warp, never change. Throughout the entire range, from pianissimo to fortissimo, a beautiful tonal conception with instantaneous response is made possible by a combination of the fine material and the special developed inner chamber. The Leblanc Crystal-Radiant Mouthpiece is available in 2V and 2RV facings for clarinet (\$12.00), and 2, 3 and 4 facings for the alto saxophone (\$16.00).

Students and directors may see and try these mouthpieces at their local music stores. Be sure to say you saw it in *THE SCHOOL MUSICIAN*.



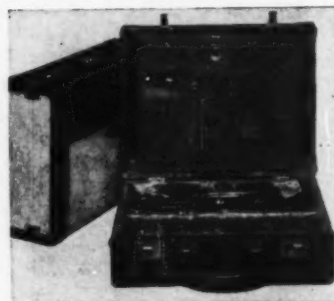
B & J Esquire Band Instruments Are Popular

This good looking trio of school band musicians is shown with the Esquire Trumpet, Alto Saxophone and Baritone, from left to right. Esquire Band Instruments, which are receiving wide school director acceptance, are distributed to music dealers by Buegeleisen & Jacobson, Inc., 5-7-9 Union Square, New York 3, N.Y., in Canada by Buegeleisen & Jacobson, Ltd., 720 Bathurst St., Toronto 4, Ont. A new folder, showing features of the Esquire Trumpet, Cornet and Trombone, is available for the asking. When writing for the folder or trying these instruments at the local music dealer, be sure to mention *THE SCHOOL MUSICIAN*.



Band Directors Can Now Scale Fish the Easy Way!

Bye-bye fish scaling blues . . . with this new automatic portable Fish-Scaler in a power kit! This kit will prove to be a boon to the busy Band Director this summer—enjoying his favorite type of relaxation . . . FISHING! The kit enables fishermen to scale fish 5 times faster than old methods—and no muscle needed. Impossible to tear the fish skin . . . there are no sharp edges. The scaler merely lifts the scales and removes them—without cutting them. Plastic shield prevents scales from flying all over. Included in the kit is a carborundum stone for sharpening hooks, knives etc., a small rise for tying flies, a felt buffing wheel for polishing tackle, a small fibre brush for cleaning reels . . . all in a heavy steel kit, 9 x 4 x 2 1/2". It's available at just \$19.95 postpaid, from American Homecraft Co., 3714 Milwaukee Ave., Chicago 41, Illinois.



New Carry-All Case Has Two-Tone Colors

Detroit's new rainbow hues for automobiles are having a wide spread effect.

world's only student clarinet built like a \$250 instrument

Of all student clarinets being sold to young musicians and their schools, there's only one that is handcrafted just like the most expensive professional instruments... it's a Pedler.

All keys are made for the particular clarinet to which they are attached—not grabbed at random from a basket on the assembly line. Each instrument is hand assembled not just once... but three times during its manufacture.

Every tone hole, every post is located exactly in place. Every key works just right; every pad covers its hole properly. Every ring is snug, and every joint goes together smoothly.

With all this extra care in manufacture, it's little wonder that every Pedler clarinet has truly accurate intonation... and is not only easy to play, but easy to play in tune.

Because of its precision workmanship, you would naturally expect to pay many dollars more for a Pedler. But, surprisingly, a Pedler's extra cost is scarcely worth mentioning.

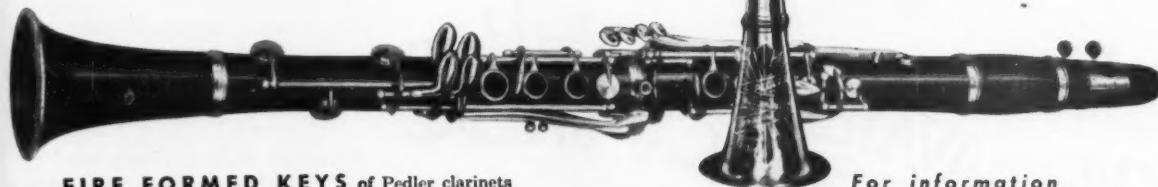
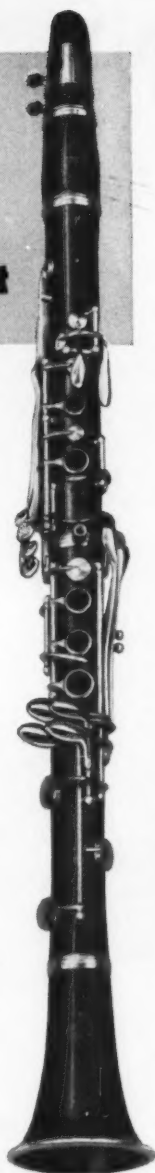
The best way to prove that Pedler gives you more for your money is—try one. See your Pedler dealer for the world's best buy in student clarinets, and professional models, too!

AMERICAN-STYLE TONE HOLES



All finger-ring tone holes are precision machined and installed according to the high standards of engineering in this country... standards that are unrivalled anywhere in the world. Undercutting of holes used to compensate for the inaccuracies of cut, trim and try methods of manufacture were abandoned as obsolete in this country many years ago.

FIRE FORMED KEYS of Pedler clarinets are made of hard nickel alloy... as fine as those made by any method whatsoever, and infinitely superior to brass or "die-cast" keys used on some instruments. All keys may be adjusted or repaired by standard methods. Each key of a Pedler Clarinet has its own hinge and posts... no "double-duty" actions as found on many imported instruments.



Pedler EBONIE clarinet

Made from *Ebonie*, a material especially developed for woodwind manufacture, this clarinet is built to withstand rugged use in inexperienced hands. It's a great favorite of bandmasters who insist that their groups play in tune.

Model 96—Natural finish nickel silver keys, polished to a high gloss. Boehm system; 17 keys, 6 rings. Complete with case... **\$120**

Model 156—A popular favorite of both students and bandmasters. Bright cobalt/nickel plated keys. Boehm system; 17 keys, 6 rings. Complete with case... **\$135**

Model 146—Finest of non-wood clarinets—professional quality throughout. Bright cobalt/nickel plated keys. Boehm system; 17 keys, 6 rings. Complete with case... **\$175**

(Models with 7 ring keys available)

Pedler SILVER clarinet

Built of special seamless nickel silver with a wall thickness of .042 inches, twice as heavy as most metal clarinets.

This provides the band or orchestra true woodwind tone, even when a whole section is comprised of Pedler Silver Clarinets. Inferior types often produce a "tinny" tone quality in groups. All tone sockets and posts are flame welded to the body... not soft soldered.

Model 90—Body and keys plated with pure silver. Boehm system; 17 keys, 6 rings. Complete with case **\$100**

Model 100—Body and keys heavily plated in pure silver. Hand engraved bell. Boehm system; 17 keys, 6 rings. Complete with case... **\$120**

Pedler GRENADILLA clarinet

Crafted from the finest of seasoned Mozambique grenadilla wood... aged from 10 to 12 years. Precision shaped in the most modern machines, and handcrafted to perfection seldom equalled. These clarinets are built to satisfy even the most discriminating artists.

Model 106—Grenadilla body with *Ebonie* bell and barrel joint. Bright cobalt/nickel plated keys. Complete with case... **\$135**

Model 166—Gleaming silver plated keys. Boehm system; 17 keys, 6 rings. Complete with case... **\$165**

Model 176—Each entire key system is custom made by an individual craftsman with years of woodwind experience. Heavy silver plating on keys and posts. Boehm system; 17 keys, 6 rings. Complete with case **\$225**

(Models with 7 ring keys available)

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BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA

The latest item to go all out for 2-tone color is new Pedler "Carry-All" clarinet case. Beautiful effects are available in various combinations of greens, maroons, blues and tans.

Fred A. Holtz, Jr., sales manager for Pedler, reports that dealers and customers alike are highly enthusiastic over the company's new line of colorful "Carry-All" cases.

But there's more to the "Carry-All" case than meets the eye at first glance. For instance, it has a separate compartment for standard-size music and instruction books. This novel idea ends the old problem of bent keys caused by a music book jammed into the case along with the instrument. Another bonus feature is the extra large compartment for reeds, reed trimmer, swabs and whatnot. In addition, the "Carry-All" case is sturdily built to take years of hard service.

For further information about these new two-tone "Carry-All" clarinet cases, please write to The Pedler Company, Elkhart, Indiana. A mention of **THE SCHOOL MUSICIAN** would be greatly appreciated.

Slingerland Drum Company Purchases Leedy Drum Co.

The Slingerland Drum Company of Chicago has recently purchased the name, patents, copyrights, tools and dies, work in process and a large portion of the manufacturing equipment of the Leedy Drum Division of C. G. Conn Ltd. of Elkhart, Indiana. This equipment, etc. is being moved to the Slingerland Drum Company plant in Chicago. The Slingerland Drum Company will continue to supply Leedy drums and repair parts.

Slingerland is expanding their plant and manufacturing capacity to take care of the tremendous increase in demand for their products and also to handle Leedy business.

H. H. Slingerland, Jr., President of the Slingerland Drum Company has recommended that bandmasters, where possible, purchase their percussion equipment early to insure no delay in delivery.

Brilhart Reeds Popular With School Musicians

The name Brillhart has been synonymous with reeds and mouthpieces for many years. The famous Brillhart Cane Reeds have proved more popular with student clarinetists and saxophonists this year than ever before. Through his

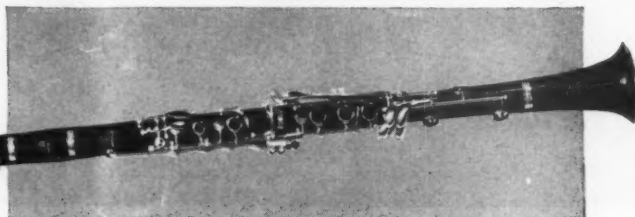
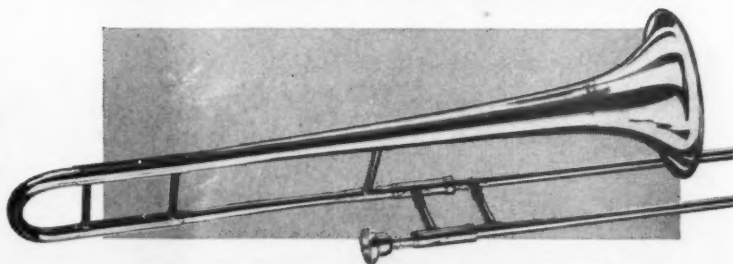
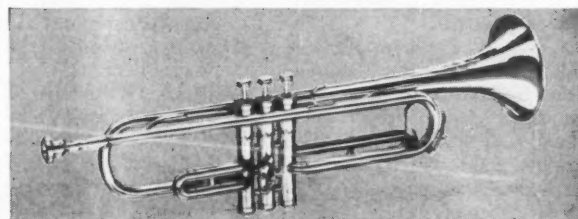
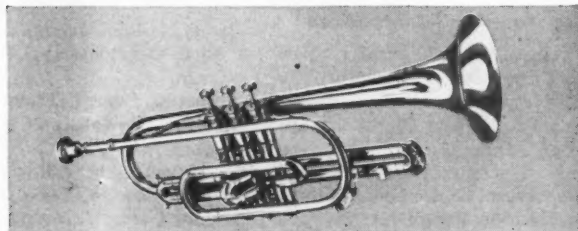
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See your nearest dealer, or write **THE MARTIN BAND INSTRUMENT CO. • ELKHART, INDIANA**



The Band Stand...



By Arthur L. Williams, A.B.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

President Hugh E. McMillen, University of Colorado, Boulder, Colorado, has announced the appointment of the following National Committees:

I. Constitution Revision Committee

L. Bruce Jones, Louisiana State University, Baton Rouge, Louisiana, Chairman

II. Promoting Original Composition for Band Committee

Keith Wilson, Yale University, New Haven, Connecticut, Chairman

Wesley Shepard, Evansville College, Evansville, Indiana, North Central Division Representative

George C. Wilson, University of Missouri, Columbia, Missouri, South West Division Representative

Robert Vagner, University of Oregon, Eugene, Oregon, North West Division Representative

Kenneth Moore, Davidson College, Davidson, North Carolina, Southern Division Representative

William A. Schaefer, University of Southern California, Los Angeles, California, California-Western Division Representative

William H. Schempf, Lehigh University, Bethlehem, Pennsylvania, Eastern Division Representative

ern Division Representative

III. Band Literature Committee

Clarence Sawhill, University of California at Los Angeles, Los Angeles, California, Chairman

IV. Commissioning Works for Band Committee

R. Bernard Fitzgerald, University of Texas, Austin, Texas, Chairman

V. Tonal Relations Committee

James Neilson, Oklahoma City University, Oklahoma City, Okla., Chairman

Frederick Fennell, Eastman School of Music, University of Rochester, Rochester, N. Y.

R. Bernard Fitzgerald, University of Texas, Austin, Texas

Everett Gates, Oklahoma City University, Oklahoma City, Okla.

Norman Hunt, Sacramento State College, Sacramento, California

Donald I. Moore, Baylor University, Waco, Texas

William D. Revelli, University of Michigan, Ann Arbor, Michigan

Myron Russell, Iowa State Teachers College, Cedar Falls, Iowa

Robert Vagner, University of Oregon, Eugene, Oregon

Earle Kent, Research Engineer, C. G.

Conn, Ltd., Elkhart, Indiana, Ex-officio

VI. Publicity Committee

Arthur L. Williams, Conservatory of Music, Oberlin College, Oberlin, Ohio, Chairman

The above committees are at work for you—the members—between meetings and conventions. If you have any ideas why not drop any of the above named a card or letter with your suggestions. Let's put the word "ACTIVE" in your status of "Active Member!"

Flash! Flash!

Word from Leonard Falcone, North Central Division Chairman of Michigan State College, East Lansing, Michigan, states that plans are shaping up for the Division Meeting which will be held at Michigan State College early in 1956. It is hoped that a complete schedule of all Division meetings will be ready for the first issue next September. Division Chairmen please note!

(Turn to page 20)

Send us a photograph
and story of your band!



PICTURE OF THE MONTH: WESTERN STATE COLLEGE CONCERT BAND, Gunnison, Colorado. Robert Hawkins, Director. We are happy to present a representative college concert band from the Southwest Division of the CBDNA. Though we have not had the opportunity of hearing this band, we feel sure they are doing much in their area to uphold the principles of the CBDNA.

*More Inspiration, Progress,
Better Band Music Start WITH*

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Cornet . . . \$122.50 in case



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PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

DIRECTORS! Start Your New School Year Promotion On

The SM Bundle Plan

Develop Your Plan of Action this Summer

Today many thousands of students and parents are enjoying their personal copy of THE SCHOOL MUSICIAN magazine, thanks to the "SM Bundle Plan". Directors who have started this plan in their local schools have written enthusiastic letters of appreciation stating that it is one of the most effective motivators and parent relation "tools" they have ever used. Many use the magazine as actual text material by issuing required reading assignments to the various sections according to the ten monthly clinical columns. Others say their students enjoy the special "Teen-Agers" section which is written By and For the teen-agers. By reading The SM from cover to cover, parents, directors, and students have broadened their scope of the importance of music in our schools across the nation.

Two plans seem to be the most popular for starting and continuing the "SM Bundle Plan". Music Booster Clubs or Parent Associations have raised their dues by one dollar so that every family automatically receives a copy of the magazine each month. The alternate popular plan is for the director to "sell" the students and parents on the validity of subscribing to the magazine and assumes the responsibility of administering the \$1.00 collection plan. The "SM Bundle Plan" can start any month. The magazine is published 10 times a year, monthly, September through June.

(Can start with as few as 10 students)

Only \$1.00 per year per student

The SCHOOL MUSICIAN



4 East Clinton St.



Joliet, Ill.

Take Time Out This Summer to Check Your—

"REHEARSAL TECHNIQUES"

By Al G. Wright

INTRODUCTION

The object of "Warm-up" is to prepare both the players and their instruments for optimum performance.

The instrument must be brought up to playing temperature and at the same time adjusted and checked for tuning and mechanical fitness.

The player's physique must be prepared for playing the instrument. This not only involves preparation of the embouchure but also includes a steadying of the breathing, heartbeat and nervous system (after running from the previous class to the band rehearsal room).

The Director should take steps in the organization of his rehearsal routine to accomplish the warm-up with a minimum of loss of time. This can best be done by combining the warm-up with other activities, such as scale work, sightreading, and rhythmic study.

A. WARM-UP PROCEDURE

Players should be encouraged to "noodle" on their instruments as soon as they are seated in place and can assemble them. Such "noodling" should be done at a mp-mf level and should usually be confined to rapid scale passages played lightly or technical extracts of the music to be played in the coming rehearsal. I doubt the usefulness of long tones in preliminary warm-up procedure.

At no time should "noodling" be allowed to become "jamming"—i.e. two or more students playing in ensemble. Drums, after a few light taps on the head (drum) should confine their activities to flexing the wrist and the "drummer's muscle" in the forearms.

All playing must cease immediately on the tardy bell or other signal that starts the class period. Quiet talking can be allowed until the director (or a director) takes the podium. Following this signal, a "no talking" rule must be insisted on throughout the remainder of the rehearsal, except when the director leaves the podium or gives a signal that allows quiet discussion in the band. No fur-

ther "noodling" of any kind during the rehearsal. Remember "A good start will insure a good rehearsal".

B. THE WARM-UP SCALE

When the director takes the podium, the organized rehearsal begins. Since further warm-up is still necessary I would suggest scale playing as a most efficient way of proceeding. Here some long tones which will be helpful.

Set up a "Scale A Week" system. Post it and expect every player to be ready for the new scale on Monday.

Suggested Weekly Scale Schedule

1st wk., F Major	9th wk., G Major
2nd wk., B \flat Major	10th wk., D Major
3rd wk., E \flat Major	11th wk., A Major
4th wk., A \flat Major	12th wk., E Major
5th wk., D \flat Major	13th wk., B Major
6th wk., G \flat Major	14th wk., F \sharp Major
7th wk., C \flat Major	15th wk., C \sharp Major
8th wk., C Major	16th wk., Chromatic scale

The Second Semester the normal minor scales can be used with an advanced band. Intermediate Bands will profit by a repeat of the major scales.

The following schedule of scale performance is suggested:

Monday - Up and down in half and quarter note patterns.
Tuesday - Up and down in eighth and sixteenth note patterns.
Wednesday - Up and down in selected Rhythm Pattern.
Thursday - Up and down in selected Rhythm Pattern.
Friday - Up and down in selected Rhythm Pattern.

Bands meeting three days a week or less can use the Monday, Tuesday Wednesday schedule.

The Rhythm Patterns used for scales should be relatively simple, one measure long selected by the director to drill on rhythmic weaknesses in the band. The rhythm pattern is repeated on each step of the scale. Not more than two or three minutes should be devoted to scales each day.

C. RHYTHM PATTERNS

Developing the ability to read rhythmic groups by patterns is the quickest

way to develop sight-reading in a band. It is essential that the players "see" the group as they play it in rehearsal. For this reason I recommend the use of a book on each student's music stand.

Spend no more than two or three minutes daily with the rhythm patterns but do it *daily*. Use the patterns mostly in the order in which they appear in the Yaus-Miller book. They are arranged quite well in order of difficulty. Don't overlook or fail to emphasize the simple patterns at the beginning of the book. Accuracy to these simple patterns with much attention to attack, release, and "listening to the other fellow", for balance, will establish good playing habits which should carry over into the more difficult patterns encountered later.

By all means have the entire band count every pattern "out loud" before having them play it. Insist that they count it crisply and rhythmically. Establish early the habit of everyone actually counting out rhythms. Later the players will learn to recognize a familiar pattern as a whole but will be able to drop back (as we all do) to count out a difficult pattern as it is encountered.

With a more advanced band the director should ask the players to also solfege the patterns. Use the moveable "do" so that all players will be using the same syllable. Thus the eventual rehearsal sequence would be

- a. Count the pattern
- b. Solfege the pattern
- c. Play the pattern

Solfege will do much to help the band play better in tune.

D. TUNING

"Tuning", used as a loose term means to get the instruments adjusted to the same pitch throughout the band. This does not necessarily mean that the players will actually "play" in tune. Much time can be wasted by "tuning" the whole band daily. Better yet "tune" (adjust the instruments) of one section each day. Clarinets, (these may take two days), Saxs, Horns, Cornets,

etc. Don't follow a rigid schedule. Hit the "out of tune" sections more often. Woodwinds will need more attention here than brass, because they have a variable adjustment factor in the changing of reeds which will call for more frequent instrument adjustment ("Tuning") than in the brass.

Daily "tuning" of this kind should not take more than two or three minutes.

Do not confuse daily "tuning" as described above with "playing in tune" an entirely different proposition. Playing in tune can only be developed by matching tones *throughout* the rehearsal. Remember that the students are not as well trained in listening as are we directors, so don't ask them to listen for pitch in chords or chorales unless you have some pretty good musicians. After all we must be practical about these things. Better to use unisons or octaves—all students can usually hear the "beats" in this type of intonation drill.

E. REHEARSING THE MUSIC

Some "rules of the thumb" (they won't always work but they may help make for better organized rehearsals.).

1. List the music to be rehearsed (in order) on the blackboard. This will eliminate players looking for parts in a bulging music folder between numbers and will speed up the rehearsal.

2. The Director should come to rehearsal with a definite plan.

3. Start the rehearsal with something new and for full band. Sight read a march or other short tune. This may be done ahead of the "tuning" session.

4. End the rehearsal period with full band playing. End the rehearsal promptly on time—but not ahead of time. Instruments can be put away—between class time. Make every minute count.

5. Take roll by having a trustworthy student consult a seating chart while the rehearsal is in progress.

6. Answer all irrelevant questions about personal problems from students with one answer "see me after class".

7. Don't keep one section idle for any great length of time while you drill another section. Use the full band frequently if only for a few measures. This will keep the entire band interested.

8. Try to make every rehearsal a worthwhile and satisfying experience in itself. Students are rarely as motivated by the prospect of a concert "next month" as they are by the prospect of an interesting rehearsal *tomorrow*.

9. Check sitting and playing positions constantly. Allow no let-down in rehearsal. Remember that in all good

bands "Every rehearsal is a performance".

10. Keep your verbal instructions to the players short and to the point. Don't repeat yourself. Make every conducting gesture mean something and insist that it be observed.

11. When you stop the band tell *why*

you stopped and *how* to fix it.

12. Hold the last beat in each phrase long (fermato) from time to time in rehearsal to keep the phrase endings full and rounded.

13. Insist that players listen "across the band" to hear what the other section (Turn to page 57)

Mr. Director-

What's Your

Draft Number?

By Corporal James Niehart

If you happen to be one of the many young band directors or music students who are expecting to be called to the service, I may be able to help you understand what to expect from the Army, musically speaking.

There is more than one way of getting into an Army Band, depending upon your own personal abilities and desires.

If you want to get into a particular Army Band, you must audition and enlist for that particular band. Or having entered the Army and having gone through the pre-training pipeline and processing, you may then audition for the Post Band or the Band Training Unit (BTU).

If you pass the audition for a specific band, you will, after eight weeks of basic training and eight weeks in a Band Training Unit, be assured of being assigned to the particular band that you enlisted for. If you audition after induction into the Army and the audition is satisfactory you will, after eight weeks of basic training and eight weeks of training in a Band Training Unit be assigned to a band wherever there is a vacancy.

The Band Training Unit is an eight week school preceded by eight weeks of basic training. The goal of the Band Training Unit is to convert civilian musicians to Army musicians. In this school, harmony, theory, instrumentation and drum majoring are taught, in addition to the courses necessary for the conversion from civilian to the Army way. In this way the man will, upon graduation from the school, be able to fulfill the requirements as a

musician as well as a soldier-musician wherever he is sent as a replacement.

The mission of the Army Band is twofold. Its non-combat mission is to participate in and furnish appropriate music at military formations and to provide musical entertainment for the command. Its combat mission is to assist in providing local security of headquarters and bivouacs, to serve as prisoner of war escorts, act as litter bearers and to assist in handling supplies at dumps and train bivouac areas. During the summer at Camp Breckinridge, Kentucky, the band plays two scheduled concerts a week, for Regimental and Division Reviews and many civic affairs in the surrounding communities. Winter work for the band includes football and basketball games, troop orientations and graduations.

If you have had quite a bit of instrumental experience and are well grounded in music fundamentals, you are a long way towards getting into an Army Band. However, I have auditioned men who have college degrees who have failed to pass the audition. Some of these men were string musicians who were weak on their band instruments or were unable to play a band instrument at all. Therefore, if you are a string musician and want to get into an Army Band, I would suggest that you start learning or brushing up on a band instrument.

In conclusion, if you are about to enter the service and want to continue with music, it is important that you work on your instrument now. Work on scales and sight reading especially.

There is nothing like an Army Band.



Pictured here is the newly formed "American Symphonic Band of the Air" as they were actually recording the new LP Hi-Fidelity album at the Decca Record Studios in New York City. The album is to be released in early Summer. Dr. William D. Revelli (center foreground) may be seen conducting. Made up of the finest professional musicians, this is the largest symphonic band ever to be recorded.

Revelli develops new "sound" on Decca's Hi-Fi Album of the—

American Symphonic Band of the Air

By Forrest L. McAllister

A new sound in "High-Fidelity" has been recorded. The 59 piece AMERICAN SYMPHONIC BAND OF THE AIR under the direction of Dr. William D. Revelli, Director of the University of Michigan Symphonic Band has set a new peak in perfection. It all happened at the Decca studios in New

York City on April 26th and 27th.

At nine o'clock sharp Dr. Revelli stepped to the podium and faced the finest woodwind, brass, and percussion players in the nation. They came from the staff of ABC, the Symphony of the Air, Radio City Music Hall, and many other great organizations. The objec-

tive, to record 40 minutes of symphonic band "sound" that would meet the most receptive but critical audience in the world, the school and college band directors, music students and teachers, Hi-Fi fans, teen-agers, and people who just plain like to listen to

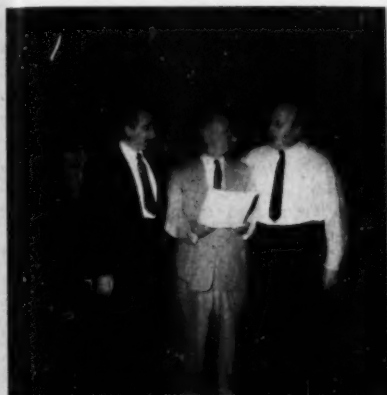
(Continued col. 1, page 16)

It Was An Exciting Two Days Of Recordings →

Here in pictorial parade is the story of the first recording session of the "American Symphonic Band of the Air." (1) Frank Vagnoni, (l) Head of Music Division, ABC Network, and Manager of the new band, watches as Dr. William D. Revelli, (c) director of the band for the new album, discusses a score with Milton Gabler, (r) Artists and Repertoire Director for Decca Records. (2) "More soprano brass," says Dr. Revelli. (3) "I must have a dramatic effect in the basses." (4) "Mr. Yoder wants a light, relaxed effect on the contra-bass clarinet," says Dr. Revelli to Joe Palmer. (5) "Full woodwinds with subdued brass please." (6) George Gaber, snare, plays a soft rhythmic background as Michael (Peanuts) Hucko, clarinet, and Jimmy Morreale, trumpet, play a lilting melody in "Lullaby for a Naughty Girl" from the Kiddie Ballet. (7) Three of America's greatest clarinetists sit on first chairs. (l to r) Vincent Abato, Al Gallodoro, and Ignatius Jennusa. (8) Dr. Revelli sits quietly as they play-back "Beatrice and Benedict" overture. (9) "Get set for the take men." (10) Vincent Abato (l) and Al Gallodoro (r) joke with Forrest L. McAllister, publisher of THE SCHOOL MUSICIAN, who was present during the recording sessions. (11) "Full bass clarinet and bassoons gentlemen." (12) Every man in the band thanked Dr. Revelli for a wonderful two days. Here we see Mr. Cadway, first tuba, saying goodbye at the end of the Decca recording date.

A Pictorial Review Of A Great Recording Session

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band music. This writer believes the mission has been accomplished, for he was "on location" at the three sessions.

The work was not easy. The first two hours were devoted to blending the group into an ensemble that would record the "sound" that 35,000 bands in America strive for. This too was realized. The finest Decca engineers under the guidance of Milton Gabler, Artists & Repertoire, Decca Records, produced a masterpiece of "pick-up" which only the skilled can develop.

Frank Vagnoni, Head of the Music Division, ABC Network, and Manager of this new band, worked diligently with Gabler in placing many microphones throughout the sections so that all instruments would be heard at all times. The effect is magnificent. Words cannot describe the thrill of hearing, one must actually hear to appreciate.

Selecting the numbers to be recorded was no easy task. They must please the educator, thrill the public, and satisfy the "Hi-Fi's." They must also present the opportunity to give the band and its conductor a chance to exhibit the true "sound" that can be produced only by a balanced symphonic group. The great majority will say yes. There will be a minority that will say no. Recorded so that the listener may enjoy a complete program, or play and re-play the individuals, the album becomes a multiple tool of satisfaction. Though not in the order they will appear in the album, one may see the variety and good taste of the program.

The Program

A Step Ahead, march . . . by Harry Alford. In this march, Dr. Revelli has produced a new effect through the use of the harp and vibra-harp. *Beguine For Band* . . . by Glenn Osser. This number could easily become a "Hit-Parade" possibility. *Procession of the Nobles* . . . by Rimsky-Korsakov. A thrilling, dignified effect has been realized. *Nobles of the Mystic Shrine*, march . . . by Sousa. Though seldom heard, it is a march that makes one want to tap ones foot with rhythmic joy. *Kiddie Ballet* (three movements) . . . by Ralph Hermann. Genuinely appealing to the public, Dr. Revelli was able to blend these superb musicians into a unit of happy entertainment. Starting with the light *Strolling the Baby Stroller*, one sits back in mirthful anticipation of the *Lullaby for a Naughty Girl* which features three great dance bands artists. James Morreale does the trumpet solo, while Michael (Peanuts) Hucko plays the plaintive clarinet theme. George Gaber keeps a soft rhythmic background on the snare that makes one want to dance. The third number of the suite, *Cops and Robbers* is dynamically arresting

as gun shots, sirens, and militant effects are reproduced to perfection. *Relax* . . . by Paul Yoder is one of the cutest effects ever to be scored for symphonic band. It is just what the title implies. Featuring such artists as Joe Palmer on the contra-bass clarinet, this happy-go-lucky theme is passed from one lead instrument to another in an effect that tickles the listeners imagination. *Tambo* . . . by Cavez is another great "Hit-Parade" possibility. The clarinet cadenza is played with absolute perfection by Vincent Abato, one of the worlds greatest clarinetists. The light but Latin effect of this number will capture the fancy of all potential markets. *His Honor*, march . . . by the beloved (Uncle) Henry Fillmore will be welcomed by directors from coast to coast. The muted trumpeting effect in the second trio is a

great lesson, as four of the finest trumpeters execute as one. *El Relicario* . . . by Jose Padilla is a fiery Latin piece known by all. It is superbly done. *Block "M,"* march . . . by Bilek is so collegiate that one wishes he could don his freshman cap and start again. *Beatrice and Benedict*, overture . . . by Berlioz must be heard to be appreciated. Here the true test of the symphonic band "sound" has been proven. Band directors will thrill with this perfect rendition of a very difficult but playable number.

The reader will ask, "When can I get this 12" LP album?" According to Decca Records, the release will be made in early Summer. Check with local music stores about June 20th. This writer assures you a great thrill will soon be yours.

What of the teacher-

The Gateway To Music

Part II

By Otto Leppert

This is the final portion of Mr. Leppert's two articles on "The Gateway To Music". Part I appeared in the May 1955 issue . . . The Editor

The teaching of music should be dynamic. A thrilling, exciting adventure in the world of beautiful sounds rather than a dry, monotonous repetition of technical studies. It has been demonstrated that children respond naturally to music if it is presented in an interesting way. Let us get away from the old world concept that studying music must be hard work and exhausting drudgery. To the average student, music study should be much more than notes, scales and finger exercises. Every lesson should be an experience in musical appreciation at the highest level of the student's ability. The true and lasting benefits of music lie beneath the surface in its emotional, aesthetic and spiritual values. Enlightened instrumental instructors aim to inculcate a deep and abiding love of good music in the youth of America. Learning to play an instrument even

moderately well is an achievement to most students. But this alone is not enough. To properly enjoy and understand music, the student should become acquainted with music's many aspects. For instance, in the musical development of a violin student, he should, at various stages, play in a band, make a cigar-box violin, hear and read stories of the great composers, visit a violinmaker's shop hear a string quartet, a symphony orchestra, an artist's recital, visit a radio or TV station when a good music program is presented, receive an informal talk on the famous violin makers and, if possible, examine some of the master-made instruments.

Music is a fair and gracious lady who opens the door leading to a world of beautiful, harmonious sounds and lovely shadings of tonal color. It is the instrumental teacher's privilege to lead the student gradually and joyfully into this realm of music, pointing out the changes of scenery and variations of

(Turn to page 55)

A Principal's Views on—

The Value Of High School Bands

By Brother H. Richard

The school band is just one of the many extra-curricular organizations in the modern high school. Perhaps you have wondered what value there is in having such an organization in the secondary school. Why do high schools sponsor bands and band activities? They are expensive, they take a lot of time, they demand trained personnel. What part do they play in the over-all picture of the modern school? How do they justify their existence?

There are at least three ways in which the band can be of value to the school today: (1) It is a service organization in the school; (2) It is as valuable a public relations medium as you care to make it; (3) It has educational value; participation in band work is a means which helps the school accomplish its function of developing well rounded students.

(1) *A service organization:* The occasions on which the band can be used with profit in the school and in school activities are numerous. The band can play for pep rallies, at football and basketball games; it can "dress up" these school affairs, enliven the program, rouse school spirit, give the school's athletes the "get-up-and-go" spirit essential to a winning team. It can play at school assemblies, making these gatherings more appealing and enjoyable to the student audience. The band—the entire ensemble, or soloists, trios, or other combinations—can give more balance and attractiveness to Mothers' Club meetings, PTA assemblies, Alumni gatherings, dramatic and cultural school activities.

(2) *A public relations medium:* The school band keeps the school before the public and establishes rapport between the two. It affords the public at least one means of assessing the type of training the school is giving its clientele; by their conduct in public as well as by their playing ability, people have an opportunity to judge the band and evaluate the training some students are receiving. Band work is a year-round activity; it is not a seasonal occupation as are most other extra-curricular activities of the school. The band is fre-

quently called upon to participate in civic affairs and represent the school at affairs which occur throughout the school year. In our own school the band made about twenty public appearances of this nature during the past school year.

The band—the organization, its leader, or its individual members—advertises the school in many ways. Our band presents five or six half-hour television programs each year over the local station WMCT. Recordings the band has made—for example, those made when the band participated in the Mid West National Band Clinic in Chicago in December, 1951—are made and distributed. Magazine articles deal-



Brother H. Richard

ing with band work, containing suggestions which may be helpful to other bands or giving information about technics used in one's own band are published; these reflect favorably on the school. Our band director, Mr. Ralph Hale, has recently published two articles of this nature: "We Have Gone TV," in the June, 1952 issue of *THE SCHOOL MUSICIAN* and "Some Necessary Technics for Developing a

Good Organization", in the December, 1952 *Tennessee Musician*.

Newspaper publicity too can place the school and its musical activities in a presentable light; the activities and doings of our band have received favorable comment not only in the Memphis papers but also in the papers of those cities and towns to which the band has travelled to give concerts—such places and papers as the *Dallas News*, the *Texarkana Gazette*, and the *Atlanta Journal*, etc.

The appreciation and reaction of the public to the public relations value of a band can best be seen in the many letters of commendation which school administrators and band directors receive from people who have come in contact with the organization; these letters usually deal with the conduct exhibited by band members as well as comments on their playing and technical ability.

(3) *Educational value:* Participation in band work provides training in leadership and cooperation; the occasions offered for individual band members to act as section leaders, direct section practice, help preserve order at rehearsals and at public appearances are numerous. Band music is preeminently a cooperative effort; each musician must blend and attune his individual effort to that of the other members to produce a harmonious whole.

Participation in band work develops "on the spot" thinking and acting; even in the best prepared and best directed bands playing "crises" arise: somebody gets off the beat, loses his place, sections get jittery, etc. In such emergencies ability to think and act is developed.

Bands promote good fellowship, not only among the members of the organization itself but also with other organizations with whom the band co-operates to produce more finished and appealing productions. By travel the band gives its members an opportunity to see the customs of other areas and communities, their ways of doing

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A Message To Parents-

HOW TO KEEP THEM PRACTICING

By Alice Carey

A beloved fantasy of parents is a wistful sort of dream in which Junior, of his own accord, goes to the piano or violin at a certain hour every day and happily practices his music.

Impossible? Not according to modern educators who view a child's reluctance to practice as a very normal reaction to the discovery that music-making is regarded as "work" not "fun" in his home.

This clue to a child's behavior in regard to music practice is valuable to parents, especially those who have not realized that in their anxiety to give a child everything they are demanding returns for an investment, rather than considering music as an intangible asset for the child's future happiness. They budget music in terms of hours, not enjoyment.

The practice hour should be an enjoyable part of a boy or girl's day, not a chore or, as often happens, a form of punishment, say the educators.

According to Dr. John C. Kendel, administrative vice-president of the American Music Conference, the first step in smoothing the ruffled atmosphere that accompanies the first mention of "time to practice" is quieting the child's suspicion that playing an instrument is a thankless task.

Young children love music and rhythm.

They are thrilled in kindergarten to discover they can "make music" with the simple instruments, such as plastic flutes and ocarinas now used in most schools.

It is up to parents to return that zest for music to the child, Dr. Kendel says. He gives a few easy rules:

First, and most important, is the family's regard for music. Children instinctively want to pattern themselves after Mother or Dad, and will want to play an instrument if one or both of the parents do. If music—listening to radio or records, singing around the piano in family groups, taking a ukulele to the beach—is part of family living it will be an important part of the child's life. It is vital that the parents show a love for music, a regard for its everyday presence in the home.

Next, according to Dr. Kendel, the music teacher's attitude toward playing should reflect the home feeling—she is teaching a child how to make music, a wonderful experience, not another form of "homework."

Once the onus of "chore" has been lifted from music lessons and practice, the parents should nurture the feeling of enjoyment, even at the sacrifice of organized schedules, and permit the child to split his practice time into two or three units. This will keep him from

getting restless and bored.

Since music should be an additional benefit in a child's life, it must never be regarded as a substitute for any other form of enjoyment. If outdoor play or favorite indoor games are dear to a child, he will hate relinquishing any of this time to mastering an instrument. And what suffers for this resentment? The music.

Educators are conscious of the fact that many persons, regretting their own failure to keep up their music as children, are determined that their youngsters will have the benefits of playing an instrument. This determination is proper, but the method of planned practice may be stifling to a child's instinctive desire to play.

The simplest way to encourage a beginner to practice is to be ready with a quick compliment.

"My, that sounded just beautiful," will bring a big beaming smile of pride to a child's face. Recognition of their little achievements is of major importance to the young amateurs and they thrive on admiration.

"You must play that piece for Dad when he comes home—he'll be so surprised," generally sets off a flurry of preparation and the practice hour flies. It is then imperative to follow through with the suggestion, and Dad must sur-

render his evening paper for a while to give the recital his full attention and announce surprised delight at the performance.

Contrary to general belief, children like to tackle difficult problems. They swagger home with good marks in the toughest arithmetic or spelling tests—they have too little to say about the subjects easy for them to conquer. Their pride is deepest in their ability to do "the hard problems, the big words."

"So notice particularly," says Dr. Kendel, "the young musician's work on a difficult piece. Comment on the passages he might consider intricate, and marvel at how he masters them. This praise will do far more to promote a peaceful practice hour than coaxing or threats. Interest in his efforts and appreciation of his results will dispel the vision that haunts the reluctant child at the beginning of the hour—those 60 long slow-moving minutes."

While educators and parents agree that the discipline involved in the study of music is a benefit to modern children, the advantages of increased poise and self-confidence can be won without losing sight of the pure pleasure involved for the child. The very act of making music enjoyable, the desire to play, is instinctive with children. It is only when schedules, commands, restrictions, and penalties are so entangled with the process of learning that children lose their enthusiasm.

According to the American Music Conference, thousands of schools throughout the country are teaching music to children—strings, brasses, woodwinds, piano—as part of the curriculum and including all children, regardless of any "special talent." As a result, the first step in interesting a child in music is generally taken by the school. This group work permits the child to go through the initial training phase in company with others. He makes progress in drums, tambourines, flutes; he and his classmates have learned basic music-reading on "keyboards" at their desks; perhaps he has graduated to a three-quarter-size violin or viola or to a piano class. The important job is done—the child has evinced a definite interest in music, and enjoyment in playing an instrument.

Modern private teaching methods are keyed to maintaining this interest. In early training, many teachers do not permit home practicing. The student, too new to an instrument, may innocently make mistakes and practice these errors over and over. But eventually, the child faces newer and more difficult challenges in his music study. Now he must practice at home.

The important thing for parents to

remember at this point is to fit music into the child's life at home, not to force it!

A properly impressed family at the inauguration of home practice sessions will do wonders. The mother of an eight-year-old piano student sat on the bench beside her and asked questions about signatures and notes. The practice, as such, was almost a total loss for that one day, but the little girl was bursting with pride.

"I'll show you some more tomorrow, Mom," she promised loftily. And the pace was set for a series of accomplishments, day after day. The peace was won, too.

"But my boy seems to have lost interest," a mother wails. "He grumbles about practicing and seems to make no progress at all."

In a case like this, Dr. Kendel advises a short vacation from music after a discussion with the teacher to ask the elimination of practice periods for a few weeks. The unexpected relaxing of rules should be followed by a new regimen to incorporate staggered half-hour periods. This change, plus a sincere regard for the boy's other interests, should help develop a new feeling for his music.

Although parents today do not cherish the illusion that every baby who toddles to a piano and pounds on the keys is destined to be a great musician or composer, it is to their credit that they realize the values of music in a youngster's growing years. They know that music lessons teach him more than notes—he gains confidence in his own ability.

While most are content with the everyday benefits of music, history teases the parents of reluctant music students with the tale of Tchaikowsky, one of the world's most famous composers. It seems his music teacher found him so disappointing in his early years of study that she advised his father to discontinue the lessons!

While the American Music Conference will not predict that the hesitant or the downright balky student has the makings of a genius, Dr. Kendel does advise that parental patience with the student and an understanding of the many glamorous worlds of fun that appeal to children will result in greater interest in music-making.

The practice hour is important, but only to the child's ultimate use of music in his life. If practice is fun, music will always be a pleasure to him. The value of music lessons and practice cannot be based on getting the parents' "money's worth" out of the investment. You might as well try to buy a child's smile.

The End

Thank You Subscribers

"I understand that our bundle subscription expires with the June issue. I would like to extend this subscription for another year.

"I find the bundle plan immensely helpful in my work with the Purdue University Bands. We distribute a copy of *THE SCHOOL MUSICIAN* monthly to each of the many officers in our several bands. I find that this does much to keep high morale in our bands. The many fine clinical columns which appear monthly in *THE SCHOOL MUSICIAN* are of great value to our students.

"I find that our copies of *THE SCHOOL MUSICIAN* are passed from hand to hand and undoubtedly reach all 200 odd members of the band by the end of the month.

"With warmest personal regards, I remain,

Very truly yours,

(signed) Al G. Wright, Director
Purdue University Bands
Lafayette, Indiana"

"We provide each of our instrumental music teachers with a copy of *THE SCHOOL MUSICIAN* each month. The teachers all feel that they get inspiration, encouragement and an abundance of new ideas from each issue.

"You may be interested to know that our staff is increasing and that our bundle subscription will be increased to 22 for next year. Thank you very much for putting out such a fine school music magazine.

Yours truly,

(signed) Arthur G. Harrell
Director of Music Education
Wichita Public Schools
Wichita, Kansas"

"Recently I saw for the first time a copy of your publication and was very favorably impressed.

"Would you be so kind as to send us one years subscription to your magazine.

Yours very truly,

(signed) W. K. Fleming, Prop.
Delta Music Centre
Hamilton, Ontario, Canada"

"We are using *THE SCHOOL MUSICIAN* as part of our study. It's really a success in our band.

"We will be looking forward to our next issues of *THE SCHOOL MUSICIAN*.

Yours truly,

(signed) Janetta Pratt, Secretary
Weston High
"Blue and Gray" Band
Weston, West Virginia"

Keyboard Experience News

By Marion S. Egbert
American Music Conference
332 So. Michigan Ave.
Chicago 4, Illinois

An interesting letter from Miss Frances E. Wilcox, Music Consultant of Ossining Elementary Schools, New York tells of her keyboard experience program which is a result of a workshop presented by Mrs. Fay T. Frisch in September 1954.

Mrs. Frisch, as you know, is the chairman of the piano committee of MENC. She has been presenting both keyboard experience workshops and methods on group piano teaching over the nation, having been one of the major demonstrators at the state MENC meetings.

Thirty classroom teachers were enrolled, many of them with no previous training in piano. The workshop was enthusiastically received by all the teachers, and many are now utilizing the keyboard experience program in their teaching of classroom music. Those teachers who are not making use of it expressed their pleasure in having this additional knowledge of music and claim they have greater confidence in the presentation of their classroom music program.

Miss Wilcox says that many of the pupils can play simple songs to accompany class singing and that the work has been carried on by the teachers with no direct supervision from the music consultant.

This proves, again, that classroom teachers CAN make use of the keyboard effectively without having to be pianists themselves.

On a recent trip to the West Coast, I had a thrilling experience of working with classroom teachers of the San Francisco Bay Area Parochial Schools. Two keyboard experience workshops were held, one in San Francisco and the other in Oakland where 100 nuns learned to make use of the keyboard in connection with their classroom singing. Their expressions of pleasure in being introduced to this program is most gratifying. The program is getting started in schools all over that diocese. It will, no doubt, grow to many more areas next fall. Sister Rita Dolores, the Supervisor of Music, is a most farsighted music educator. She is ever looking for the best means of presenting the rich heritage of music to the children and the classroom teacher.

SEND US YOUR NEWS

The Band Stand

(Continued from page 10)

Reprint from *The NEW YORK TIMES*, Sunday, February 13, 1955.

"Quality Decried in Music for Band"

"High School Musicians have little of worth to play, Yale Director Tells Conference."

"New Haven, Feb. 12 — For three hours this afternoon, the ninety-piece Student Concert Band at Yale University gave a special performance for more than one hundred music educators to prove a point.

"The point, as outlined by Keith L. Wilson, director of the Yale Band and a faculty member of the Yale School of Music, is that the nation's junior and senior high schools have too little good band music to play.

"This, Mr. Wilson says, works to the detriment of not only music as a whole, but also the detriment of the appreciation of good music by young American bandmen.

"The Yale Band staged an informal 'reading session' of band music selected by Mr. Wilson for its quality as well as its range.

"The 'band clinic' was the closing event on the two-day annual Conference of the Connecticut Music Educators Association meeting in conjunction with the four-month celebration of Yale's Centennial of Music Instruction.

"The selections played ranged from Beethoven and two post-Revolutionary War marches to modern works by Bartok, Milhaud and others. Four composers of band music were present. Two of them, Eric Osterling of Portland, Connecticut, and Howard Akers of the staff of Carl Fischer, Inc., conducted their own recent compositions for band.

"Dean Luther Noss of the Yale School of Music earlier addressed a luncheon meeting of the band directors and supervisors. He declared that most persons teaching music today don't know enough about it. 'Teachers need knowledge,' he said, 'and knowledge in the music field is no less than a full understanding of man's great creative efforts in music throughout all of his recorded history.'

Editor's Note: Mr. Wilson is the new Chairman of the CBDNA Committee — PROMOTING COMPOSITION (Turn to page 47)



The Choral Folio...

By Walter A. Rodby

Operation Spotlight

Starting in September, a new feature will be added to the choral section of THE SCHOOL MUSICIAN, and I predict the debut will generate a powerhouse of interest right from the first issue.

The venture will be called "The Choral Spotlight," and will recognize the top-notch high school choral group by printing a picture of the chorus, the director, and by presenting an annotated copy of a recent concert program. "Spotlight" will also include interesting facts about director and chorus, and where possible a helpful hint or two as to why the organization is a success.

Probably the most unique part of the new feature will be the listing of actual program material the choral group has performed. I have yet to find a choral director who isn't always on the prowl for good octavos, and here will be a fine opportunity to get a line on pieces that have been suc-

cessfully performed by another high school group. Wherever possible, the publisher and octavo number will be listed so that the directors can get copies and see for themselves if the number is suitable.

In my estimation, this represents another chapter in THE SCHOOL MUSICIAN's policy to be of real service to its many readers. Mr. McAllister, the Editor, is to be congratulated on his understanding of the needs of choral musicians and his willingness to serve them.

There are many fine high school choral groups in the country doing wonderfully exciting music in the best tradition of the Choral Art. Unfortunately, so many of these organizations surrender the lime light to the roaring

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

brilliance of the umpteen-piece high school band or orchestra. Starting with the September issue and each month thereafter, **THE SCHOOL MUSICIAN** will salute an outstanding choral group and this time give the hard working singers and their director some well deserved national recognition.

More That Is New

Another service for the choral musician will be a book review column called "Books That Help."

Each month starting in the fall a significant book—of the definitely helpful variety—will be brought to the attention of the reader and reviewed. So many times, answers to our teaching problems are available in practical, transparently written, authoritative books. The only trouble is that not enough of us take the time to find out such an epistle is available.

"Books That Help" will point up books in all fields of public school music with emphasis on those volumes that provide the music teacher with better techniques, insights, and philosophies. A big order, but you just wait 'n read.

News and Views

Many of you have written for a copy of "Vocal Exercises for Choral Groups"—a rather hastily put together mimeographed brochure that I whipped up as a result of a "Choral Folio" column a couple of years ago. Evidently many of you found it quite useful because I still keep getting requests for it.

In case you have written within the last year and I haven't mailed you a copy it is because "Vocal Exercises" has been undergoing a revision and I hope will be ready in the fall in a legible, useful book. You will be informed personally when it is available.

* * *

Last March, I had the opportunity to conduct the king size Cornbelt Choral Festival way up "thar" in Northwestern Illinois. A half a gym full of singers is a pretty big hunk of machinery to move around, but move it we did and without the palpable hog calling and acrobatic downbeats that usually go with directing a battalion of young singers.

The Cornbelt Choral Festival is a little different from most festivals in that the music directors of the schools in the festival get together and select the music. The selections are submitted to the director who makes any changes or further suggestions. Next the big rehearsals and then the concert.

The music this year was interesting, varied, and enormously well suited to the chorus. There were the usual

familiar octavos that make the round (and justly so) of most festivals, but the selectors came up with several pieces that weren't the usual well-knowns and yet were so good they ought to be in the repertoire of every choral director in the business.

I am going to list six of these octavos, and if you are not acquainted with them I'd suggest you get a copy. You won't regret it.

* * *

Mixed Voices

God of Mercy, SATB with accompaniment, by J. S. Bach, arranged by John H. McCurdy. Octavo #1742, published by Boosey and Hawkes, Inc. 15¢

Here is a perfectly lovely chorale although one of the lesser knowns. As a matter of fact, the standard Drinker listing of 389 chorales does not have this one included. Mr. McCurdy has developed this chorale melody into a most acceptable anthem both for church work and for concert program. In a minor key, here is one Bach chorale everybody will enjoy.

Swing Low, Sweet Chariot, SATB with accompaniment, spiritual arranged by Robert W. Gibb. Octavo #1078, published by C. C. Birchard. 12¢

A version of the famous spiritual that has a first class piano accompaniment. This number can be performed by a boy's choir just as well as a mixed group. An interesting and easy arrangement that any choral group can sing. Also available in a TTBB arrangement.

* * *

Boys' Voices

Rollin' Down to Jordan, TTBB a cappella, spiritual arranged by Elton Bjarkbend. Octavo #192, published by Wick Music Publishing Co., Minneapolis, Minn. 12¢

For this piece all I have to say is a great big BRAVO! If you have a boy's glee club, get it. "You can't hardly get that kind no more."

Lord of Sabaoth, TTB a cappella, by Katherine K. Davis. Octavo #1617, published by C. C. Birchard. 15¢

A nice three part piece that has that "different" sound, yet is quite singable. An excellent all purpose anthem, also available in SAB arrangement.

Girls' Voices

Prayer, SSA a cappella. A Polish melody arranged by Don Malin. Octavo #4126. Published by Clayton F. Summy Co. 20¢

An easy, three part piece in minor that will show girls voices to good advantage. A good contest piece for Class C and D schools.

Dear Aunt Phoebe, SSA with accom-

paniment, with Jean Berger. Octavo #312-40176, published by Theodore Presser Co. 20¢

A splendid, humorous, singable, contemporary piece not at all difficult. As a matter of fact, I am going to do this piece in concert next year with my own girls glee club.

* * *

September Song

*Now I lay me down my pen
'Cause I've just finished column ten
We'll return, in case you're wishin'
But not until I've done some fishin'!*

Until then, good luck. W. R.

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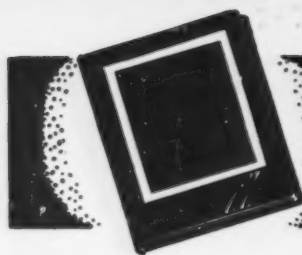
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Teen-Agers Section



By Judy Lee

MEET THE ARTIST



Marion Marlowe

Taking its theme from the lovely sentiment expressed in the Old Testament Book of Ruth, the new BMI song, *Whither Thou Goest*, gives songstress Marion Marlowe, a star of TV and radio, her first record hit.

Marion was born in St. Louis where, when she was five, she made her debut on radio. After finishing high school, she put aside her secret childhood ambition to become a physician and settled on a theatrical career. Marion sang on local radio and in theaters and, in addition, worked as a professional model, exhibition ballroom dancer and USO entertainer.

A visit to an aunt in Los Angeles opened new doors for Marion. There, while she was taking advanced singing and dramatic lessons, she met a British producer who offered her the lead in a London musical. In London for 18 months, doing three shows a day, six days a week, Miss Marlowe also managed one TV appearance every Sunday. She also sang for the King and Queen at the Royal Albert Hall and for Winston Churchill at an RAF reunion.

Marion's biggest break came while she was filling a one-night engagement at the Miami Beach Hotel: Arthur Godfrey spotted and booked her for his popular TV show, *Arthur Godfrey and His Friends*. Since then, Marion has signed a Columbia recording con-

tract and has an impressive list of releases to her credit. She has recently been seen on Ed Sullivan's "Toast of the Town" TV show.

Auburn-haired, hazel-eyed Marion combines another rare talent with her singing. She writes poetry and short stories, several of which have been published in London.

Stillwater Band Tops With Superior Rating

By Kay Wallace
Stillwater, Oklahoma

Stillwater, Oklahoma high school band received a superior rating in the district contest held recently at Tonkawa. They also received a superior rating on sight reading.

The band, directed by Kenneth Rhea, is composed of eighty members from both Junior and Senior high schools. The superior ratings made the band eligible for the state contest held May 5-6 on the Oklahoma A. and M. college campus in Stillwater.

Solos and ensembles received the following ratings:

Jean Hawkins, marimba, I; Janelle Renfrow, clarinet, I; Dionne Dobson, harp, I; Biruta Stakle, flute, I; Willie Varnum, clarinet, I; and David Mac-Alpine, clarinet, I.

Myrna Messenger, flute, I; Jo Ann Wallace, violin, I; Mary Hunter, flute, I; LuEtta Smith, clarinet, I; Sandra Martin, clarinet, I; Jane Grimsley, clarinet, I; Karen Baumann, saxophone, I.

Don Duckwall, cornet, II; Rosetta



This is a shot of two keen teens. (L to R) Marie Charlstrom and David Allen. David is president of the Joliet Township High School Band. The occasion? A coke party in my home before the Military Ball . . . Judy Lee.

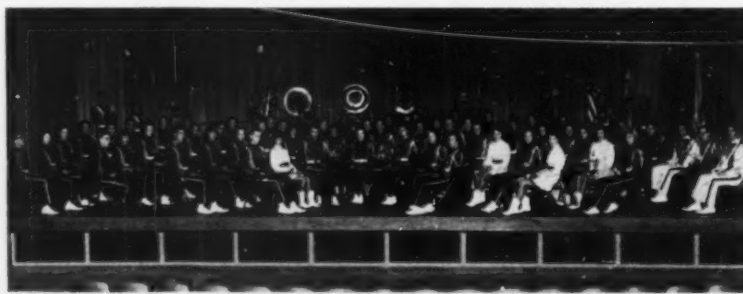
Schmidt, flute, II; and Donna Kay Bilyeu, clarinet, II.

Drum quintet, I; woodwind quintet, I; Jr. High clarinet quartet, I.

Trombone quartet, II; brass sextet, II; flute quartet, II; clarinet quartet, II; mixed clarinet quartet, II; and brass quartet, II.

I bet everyone is glad the contest is over even tho it was lots of fun. Those contest days are something you will never forget. How about writing and telling us more about it. You know—details? . . . J.L.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.



This keen high school band from Stillwater, Oklahoma took a First Superior recently in Concert Playing and Sight Reading. Kenneth Rhea is their swell director.

JOHN TAKALA SELECTED HONOR SCHOOL MUSICIAN OF THE YEAR

The "Honor School Musician of the Year" is John Takala of the Long Prairie High School, Long Prairie, Minnesota. John was selected by the music students of his school. His director Mr. Donald F. Saunders sent the following write-up which assisted the judges in their final selection and appeared in the December, 1955 issue of THE SCHOOL MUSICIAN:

"John Takala is a Senior in the Long Prairie High School, Long Prairie, Minnesota. John is an average young man to talk to, a wonderful person to get cooperation from, and above all, one of the finest clarinetists to pass through our public school.

"John started his musical training in the fourth grade. By the time he had completed a year's study, he was a member of the Senior Band and has been such for eight years.

"John has accomplished about everything there is, musically. He has been featured as a soloist twelve times, played in duets, trios, quartettes, sextettes, and reed choirs. John is a member of the school jazz combo. He has been in the senior choir for three years, and also an active member of the boys' glee club.

"With all these musical activities one would think that other things suffer, but this is not so with John. He has maintained a straight "A" average in all subjects since the eighth grade. He has been active on the basketball team for three years. He has played leading roles in several class plays and other speech activities. This year, he is editor of the school annual.

"But, let's not stop there. John is also an outstanding Boy Scout. He has the Silver Award, Life Award, and many other honors in scouting. John made the trip to the Boy Scout Jamboree last year which was really the highlight of his scouting career.

"Church life has meant a great deal to John and also his mother, who teaches the sixth grade in our public school. John is Vice President of the Lutheran Walther League and has sung in the church choir for some time.

"We are proud to submit this young man for your consideration as "School Musician of the Month."

Runners-up in the contest were:

Tillie Page, Atlanta, Georgia.
Bill Stiehl, Monroe, Ohio.
Dianne Carr, Montrose, Colorado.



John Takala
Long Prairie, Minnesota
"Honor School Musician of the Year"
1954-55 School Year

Honorable mention went to:

Janice Wanamaker, Stockton, Kansas.
Joanne Bjorquist, Pomeroy, Iowa.
Jim Kline, Sturgis, Michigan.
Mike Compos, Hurley, New Mexico.
Enrique Cruz, Mongmony, Guam, M. I.

The judges stated that any one of the nine monthly winners might easily qualify as the Honor School Musician of the Year. All have outstanding scholastic records and are fine young musicians.

The entire staff of THE SCHOOL MUSICIAN joins all Teen-Agers in congratulating John Takala for receiving the high honor of being selected "The Honor School Musician of the Year."

Unique Exchange Plan and History of Northwestern Band

Just a few years ago, Prince Georges County had no band in the public school. But today, due to the pioneering work of Mr. Ronca, every high school and junior high school has a band.

Since Northwestern's Band of Hyattsville, Maryland was formed three years ago, it has made tremendous strides and its accomplishments are many.

In 1951 in a band concert of 3300 bands, it was chosen by Paul Whiteman as one of the five outstanding bands in the nation. A trip to Philadelphia on Paul Whiteman's television program was the award. As the leading band in a Lions Club Band Concert, a three day trip to Atlantic City was realized.

Last year and the year before the band and majorettes took first prize in the annual Lions Club Band Contest in which 33 bands from this area participated. The majorette Corps also was chosen the outstanding organization in the national AAA Parade last year, and the head majorette was chosen as the national champion majorette in the parade.

Northwestern High School Band of Prince George's County is rated as one of the nation's top musical organizations.

This rating was awarded after a national survey conducted by the "First Chair of America."

The survey concerned approximately 15,000 high school musical organizations, bands, orchestras, and choruses; and was conducted state by state.

Ratings are based on leadership, high quality performance, community usefulness, and all-around proficiency.

Included in honors connected with this event is Northwestern's presentation in the "First Chair of America" National Yearbook. The Yearbook is limited to the top bracket organizations of the country.

The band has participated in the "Voice of America Program."

Formed in 1951, under the direction of Mr. Ronca, the Northwestern High School Band has made tremendous strides since then.

The band had the honor of being chosen to represent the state of Maryland in the Presidential Inauguration Parade and has participated in many parades given for dignitaries.

During the football season, the marching band plays an important part in the half-time shows. Many persons have stated that these performances by the Northwestern Band are equal to those of College bands.

One of their many activities of this year has been the participation on a national hook-up on television, the Maryland vs. Missouri football game.

Last year, the band was guest band at Plainville, Connecticut.

The Plainville High School Band in return was invited to visit here and perform for Northwestern.

Being planned at the present time is
(Turn to page 40)

Teen-Ager's Records

By Judy Lee

Hey gang, I really have some terrific tunes to list for this month's review. Be sure to listen to all of them at your favorite record store and then pick out a few and buy them for your private collection.

Decca Pop Tunes . . . 45 RPM

Jaye P. Morgan . . . "Have You Ever Been Lonely" . . . 9-29501, (87531), and "Life Was Made For Living" . . . 9-29501, (87532)*. J. P. does a terrific vocal with Frank De Vol's Orch. doing the background. It's great, get it.

* * *

Wayne King and his orch. . . . "Blue Hours" . . . 9-29500, (87584), and "Carefree," 9-29500 . . . (87582)* . . . It's in the wonderfully smooth music as only Wayne can do. I know you will love it.

* * *

The Commanders . . . "The Cat From Catalina" . . . 9-29485, (87555) . . . and "The Monster," . . . 9-29485, (87556)* . . . This instrumental Combo is out of this world. Lou Lindholm sends you on a bass sax solo in "The Monster."

* * *

Mills Brothers . . . "Kiss Me and Kill Me With Love" . . . 9-29511, (87619), and "Smack Dab In The Middle" . . . 9-29511, (87620)* . . . The first tune is from the new hit show "Ankles Aweigh." The Mills Brothers are great.

* * *

Guy Lombardo and his Orch. . . . "Hey Mr. Banjo" . . . 9-29516, (87632), and "Marty" . . . 9-29516, (87645)* . . . Both sides of this record are really great. Guy's trio sings like angles on "Marty." You really ought to get it.

* * *

Susan Hunter . . . "Not Yet" . . . 9-29512, (87666), and "Was That The Right Thing To Do" . . . 9-29512, (87667)* . . . Susan as you know is really a top star. Sid Feller does a terrific job of conducting. Get the tunes.

* * *

Crazy Otto . . . "The Crazy Otto Rag" . . . 9-29503, (DGG-N 75), and "Twelfth Street Rag" . . . 9-29503, (DGG-N 73)* . . . Boy and is Otto ever crazy on these two platters. If you haven't got these tin tune types, get them quick.

* * *

MGM 33-1/3 LP Album

Organ Music . . . "Leroy Anderson Favorites" . . . MGM E3174 (12-inch 33-1/3 rpm) . . . Richard Ellsasser

plays the Baldwin Electronic Organ. Tunes played are: Sleigh Ride, Blue Tango, Serenata, The Syncopated Clock, The Waltzing Cat, Plink-Plank-Plunk, Belle of the Ball, Fiddle Faddle, Bugler's Holiday, Promenade, The Phantom Regiment, and Jazz Pizzicato.

A bumper crop of tuneful melodies that really can be called "LEROY ANDERSON FAVORITES!" And they're superbly performed by Richard Ellsasser in this charming new release. Mr. Ellsasser's instrument is the newly-developed Baldwin Electronic Organ, an instrument capable of unusual color and a huge range of entertaining effects. There's virtuosity to spare on numbers like FIDDLE FADDLE, silken moodiness in things like SERENATA, whimsicality in selections like SLEIGH RIDE. It's entertainment of a high order all the way! (A HIGH FIDELITY RECORDING).

If you like electric organ music, this is a really terrific album to add to your LP collection.

* * *

STRING QUARTET

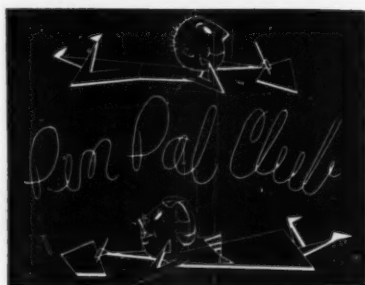
GRIEG:
STRING QUARTET IN G MAJOR,
Op. 27
RACHMANINOFF:
STRING QUARTET IN G MINOR

The Guilet String Quartet

One of the monumental string quartets of the Romantic Age is Grieg's QUARTET IN G MAJOR, Op. 27, yet it has been neglected completely to date in long-play records. The situation is remedied handsomely in this fine new version by The Guilet String Quartet, one of the world's finest chamber ensembles. There is a wealth of beautiful melody in the work (including a "Romance" that is among Grieg's most haunting creations), some stunning writing for strings, and a charm and elegance that is richly satisfying. Another neglected work by a modern master with a "Romantic" temperament is the STRING QUARTET IN G MINOR by Sergei Rachmaninoff, which has never been recorded in any form. This is an early, unfinished work of the composer's youth—only two movements remain to us: a very lovely Romance and a skittish, humorous Scherzo. It deserves its new place on records. The Guilet String Quartet performs with its usual aplomb and brilliance and it has been served admirably by the recording engineers. (A HIGH FIDELITY RECORDING)

What Is Your Favorite Tune?





By Karen Mack
Pen Pal Club Coordinator
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois

Hi Pen Palers,

It is time for summer vacation and lots of resting and recreation. I guess I'll just relax, what are some of you kids going to do? Don't forget the Pen Pal Club; write lots of letters.

I've got a letter I would like you to see. It's from a new member also a picture and the rest of the names. See the April and May issues for first of list.



Karen Sonensan
Villard, Minnesota

"Dear Karen,

I would like very much to be a member of your Music Pen Pal Club. I am 17 and a senior in high school. I have been playing in our high school band for 7 years.

I also play the piano and sing in the high school chorus.

I would like to hear from other musicians.

Sincerely,
Karen Sonensan
Villard, Minn.

More Pen Pal Club Members

Barbara Nellis, 1620 10th Avenue,
Green Bay, Wis.

Charlotte Patterson, 862 Barbara Street, Barboursville, W. Va.
Sharon Peta, Route #3, Mitchell, So. Dakota
Shirley Peta, Route #3, Mitchell, So. Dakota
Judy Piper, 1417 Ashland Avenue, Sheboygan, Wis.
Arthur B. Plunz, 1440 Fargo St., Regina, Sask., Canada
Gene Ragen, 712 Poplar Street, Hamilton, Ohio
Betty Rosenbaum, 3548—15th St., Port Arthur, Texas
Elona Ruohonin, 1924 West 11th Street, Ashtabula, Ohio
Winnie G. Salas, Mangilao, Guam, M.I.
Randall Scott, 1785 East Highland, Milford M.R.I., Mich.
Marlene D. Shue, 1002 Fairview Avenue, Lima, Ohio
Patricia Smith, 506 E. Byrd Street, Appleton, Wis.
Mary Spatafore, 1090 Summerlea Ave., Washington, Pa.
Polly Spiecher, R.R.#1, Elkhart, Ind.
Beverly Tarrach, 834—18th St., Merced, Calif.
Delores Trahen, P.O. Box 54, Payne, Louisiana
Betty Wheatley, Rt. #1, Bowling Addition, Princeton, W. Va.
Bud Wilbur, 920 Second St., Rensselaer, N. Y.
Judy E. Willey, 259 Bard Lane, Ventura, Calif.

So long, kids, that's all for now. I'll be seeing you again next September. Let's have lots of new members.

Your Pen Pal Coordinator,
Karen Mack

A Poem

"MY ALTO SAXOPHONE"

When I play my alto sax
Its tone is mellow and clear,
But sometimes it makes such horrible squeaks

My family holds their ears.
The one I think who likes it most
Is my little niece,
She sings and dances round the room
While I play a piece.
My sister starts to get on me
When she wants some rest,
But when she played the saxophone
BOY, was she a pest.

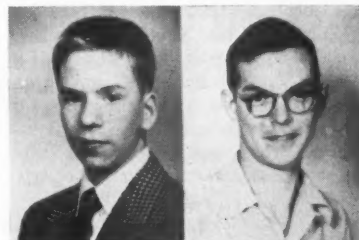
By Katherine Sagar
5th grade

Cherry Hill Elementary
Washington Court House, Ohio

How about a little originality from you teenagers. This delightful poem by Katherine holds a lot of truth. What about some of the other sections of the band. Do they have some trouble? Tell us in poem. How about it? . . . Judy

Lucky Winners of Drawing Receive Unique Prize

Philip Smith, 49 West Lincoln Avenue, Gettysburg, Pennsylvania, a student at Gettysburg High School, was awarded a new model wood clarinet, the Pruefer Concertone, by the G. Pruefer Manufacturing Company of Providence, Rhode Island, at the Eastern Music Educators' Conference held in Boston, February 25 to March 1.



Mr. Smith (left) was the winner of the registration drawing which took place on the last day of the conference. All those who registered at the Pruefer exhibit were eligible to win.

A similar drawing was held at the North-Central Conference in Cleveland, March 5-8. The lucky winner was a Plainfield High School student, Leslie Davis, R.F.D. 3, Plainfield, Illinois. Mr. Davis (right) also was presented a Pruefer Concertone.

Boy it must be nice to receive something different like that. No such luck for me. How about you? Congratulations to Philip and Leslie for their luck. Must be nice. How about you two writing and telling us all about it? I know my teenagers would like to know your formula . . . J.L.

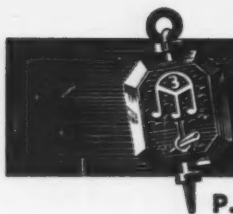
Baton Rouge Band Has Busy Schedule This Year

By Warren Wax
Reporter
B.R.H.S. Band
Baton Rouge, Louisiana

The Baton Rouge High School Band, under the direction of Robert Hughes, won one of the first prizes awarded at the "Band Pageant Day" in Hammond, Louisiana. The title of the show presented by the band was "Sections of the United States."

The show started off with a compass formed on the field. "America the Beautiful" was played to honor the country. The West was shown by the formation of a saddle. "Ride Tenderfoot Ride" was played. A profile of Uncle Sam's head was formed to show

(Turn to page 52)



Modern Music Masters

P.O. Box 347, Park Ridge, Ill.
A National Nonprofit Educational Society

A Real Celebration

The Modern Music Masters Society has just celebrated its 3rd birthday. In this short time, Chapters have been established in nearly every state and in Alaska. Tri-M is being acclaimed from coast to coast by music educators and school administrators alike. Its fine "service thru music" program challenges students to greater efforts; encourages solo and ensemble performances; recognizes personal achievements; promotes better public relations; and inspires students to higher ideals and service.

Future State-Wide Plans

Tri-M Chapters in Nebraska have already made plans for holding an M. M. M. student convention in connection with the All-State Music Clinic at Lincoln next November. The Tri-M Society will be featured on the Indiana Music Educators Association meeting at Indianapolis in November with an Initiation Ceremony, followed by a panel discussion. All 3-M Chapters in Indiana are invited to attend. Wisconsin will hold a similar program in January at Madison as part of the Wisconsin Music Educators Association meeting.

Chapter of the Year

Chapter No. 119, Our Lady of the Lake H.S., San Antonio, Texas, has been selected as "Chapter of the Year." Throughout the year this Chapter has carried on an outstanding Tri-M program. Here are some of the highlights of its superb program:

1. Co-sponsored with Chapter No. 123, Providence H.S., a Choral Festival of 14 Catholic high schools in San Antonio and vicinity to promote the chief aims of the Modern Music Masters Society.
2. Developed a method of Self Evaluation for Tri-M members.
3. Held a social meeting with another Tri-M Chapter.
4. Presented Tri-M members in recitals (solo, ensemble and choral groups).
5. A Tri-M vocal ensemble presented a radio broadcast using Christmas music and also visited an army hospital to sing carols.
6. Attended San Antonio and other

Symphony concerts both on and off the campus.

7. Presented an Honorary Key to Victor Alessandro, conductor of the San Antonio Symphony.

8. Attended the San Antonio Opera Festival.

9. Held joint programs with two other school groups, the Future Homemakers



Alexander M. Harley, national president and Frances M. Harley, executive secretary, shown in front of the Tri-M booth at the Mid-West Band Clinic, Hotel Sherman, Chicago.

of America and the Palette and Brush Art Club.

10. Sponsored a general school assembly.

11. Sold magazines and greetings booklets for Christmas, Valentine's Day, and Easter; and sold Shamrock ornaments for St. Patrick's Day. In recognition of her work with Chapter



Chapter No. 119, Our Lady of the Lake H.S., San Antonio, Texas has been selected Chapter of the Year because of its broad, constructive program.

No. 119, the faculty sponsor, Sister Helen Mary, has been appointed to serve on the Tri-M Advisory Council for the next two years.

Top-Notcher

We present Dale Crain, president of Chapter No. 31, Rolla H.S., Rolla, Mo. as the "Top-Notcher" for June. Dale, now a senior, qualified for membership in the Rolla Chapter in the spring of 1953 because of his fine work in the music department. He has been a member of the band for three years, serving as soloist and first chair sousaphone. He was also a member of the orchestra one year, and appeared with numerous ensembles. In choral work Dale has been a member of the A Cappella Choir three years and of Boys Glee Club two years. He has sung in many choral ensembles and received a first rating for a vocal solo at the district festival last year. Dale's activities have not been confined to the musical field. He had the leading role in the Junior Play and is a member of the Latin Club. He was a member of the basketball team which took third place in the State Class "A" tournament and was chosen for the All-Tournament team. He is also an honor student and will be the salutatorian for his class of 120 this spring. Dale is also active at the Ridgeview Christian Church where he is often called upon to sing and to play the piano. Congratulations, Dale!

Chapter News Parade

The members of Chapter No. 2, Argo Community H.S., Argo, Ill., were hosts to more than a thousand student musicians as District No. 4 held its Music Organizations Contest last month at Argo High. Tri-M members served as guides, time-keepers, recorders, secre-

(Turn to page 56)

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PLANS FOR NEXT ASBDA CONVENTION—DETROIT

By Arthur H. Brandenburg
"ASBDA—Editor"
1128 Coolidge Road
Elizabeth, New Jersey

The 1955 and third annual convention of the American School Band Directors' Association will be held in Detroit, Michigan beginning Thursday, December 15th and continuing through Saturday, December 17th. Headquarters hotel will be The Park-Sheraton on Woodward Avenue at Kirby. President Dale Harris and his convention committee are planning a very compact program with all meetings of the association held in the hotel, and using the auditorium facilities of the Detroit Institute of Arts (across the street) for large performing groups.

All state chairmen of the ASBDA have received from the president's office a bulletin urging that the membership in each state be polled through personal solicitation relative to attendance at the 1955 convention. Important work projects, vital issues that concern all ASBDA members, contributions of outstanding guest speakers, performers and performing groups will make the forthcoming conclave an event that should not be missed. Should members wish to recommend to the convention committee, outstanding leaders or talent, feel free to contact Dale C. Harris, 96 Preston Avenue, Pontiac, Michigan.

Wives of ASBDA members are to be invited to this year's convention. It is not too early for all members to start making plans to attend the Detroit meeting. Problems of conflicting dates, preventing full time attendance at all meetings, and items of transportation and housing accommodations

should be well thought out in advance.

Your ASBDA editor had the privilege of sitting in on the first recording session of the American Symphonic Band of the Air with Dr. William D. Revelli conducting. This group of outstanding musicians produced an excellent album of concert band music. It can be used in many educational ways to the advantage of school bands. Other activities of these professional players include "live" broadcasts on WABC and tours. Thus, the school band field, in its progress, can be assured an extended period of assistance. Other columns in this magazine will reveal the full details and plans of this new musical unit.

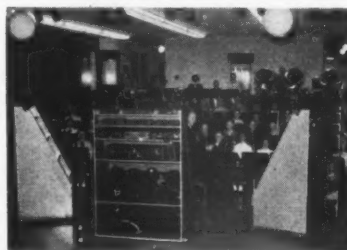
Recorded programs of ASBDA members, whether on tape or platters, can certainly be a further vital source of musical assistance to the association's membership. Recordings of fine school bands heard by the editor recently point up the fact that this is an area that should receive major attention again at our Detroit conclave. As this issue goes to press, no doubt many spring concerts of school bands have already been held. It is not too early to think about bringing this material to Detroit, either as edited tapes or as prepared platters, for a good "listening session" with other colleagues.

The School Musician, our official publication organ, is anxious to begin the series of ASBDA "band of the month" pictures. Send us glossy prints, 8" x 10", of your marching or concert band so the September issue may start off an extended run of our fine looking units.

Your editor hopes you may have a very pleasant vacation, with ample opportunity to get rest and relaxation.

"Space-Making" Solution For Folio and Instrument Storage Problems

The pictures below illustrate new special heavy-gage steel racks to care for the instruments and folios of your organizations—revealing some of the advantages of this new, better way to afford proper facilities.



The FOLDERite is for music only; in addition, *The STORite* incorporates easily accessible shelves for the instruments on the opposite side.

(UPPER PHOTO) An example of how to supply completely flexible facilities for a 90-piece concert band, three 'roll-around' units of *The STORite* take care of all of the instruments (except the very largest) and there are 48 spaces for band-size folios.

(LOWER RIGHT) A choral set-up, this 9-ft. 'stationary' unit of *The FOLDERite* yields 55 octavo-size spaces. (Also, 'roll-around' units are available.)

(LOWER LEFT) A 14-ft. 'stationary' unit of *The STORite* provides space for an instrumental music department of more than 100—instrument storage and 56 places for band-size folios.

Both models are available in lengths to fit individual situations; they can be adjusted for octavo- or band-size folios. Shelf spacing of *The STORite* is variable with instrumentation.

Produced by a new music equipment concern, these racks are compact, con-

(Turn to page 45)

VANETT LAWLER NEW EXEC. SEC. OF MENC

Buttelman to retire July 1

Special . . . Robert A. Choate, President of the Music Educators National Conference, a Department of the National Education Association, at the conclusion of a meeting of the MENC Board of Directors and Executive Committee just closed in Chicago, an-

nounced the appointment of Vanett Lawler as Executive Secretary. Miss Lawler has been associated with the organization as Associate Executive Secretary.

C. V. Buttelman, who began his service as an Executive Secretary when the MENC headquarters office was opened in Chicago in 1930, was appointed Executive Secretary Emeritus.

CHICAGOLAND MUSIC FESTIVAL DATE SET FOR SATURDAY, AUGUST 20TH

Brilliant bands, great choruses and individual stars will be a part of a cast of 8,000 men, women and children who will entertain this summer on Saturday night, August 20, at the 26th annual Chicagoland Music Festival announces Philip Maxwell, director of the show for 25 years. Sponsored by Chicago Tribune Charities, Inc., the gigantic performance will be held in Soldiers' field in Chicago. The performers will come to Chicago from nearly every state in the union and from Canada; spectators will be there from scores of countries, for the whole world loves a good show.

Previous to the evening concert, contests will be held throughout the United States at 14 preliminary festivals and in Chicago to select some of the amateurs who will be heard in Soldiers' field. These competitions will include concert and accordion bands; men, women and mixed choral groups; vocalists; pianists and accordionists and baton twirlers. The final vocal contest for two men and two women singers will be a highlight of the evening festival. The contestants will be accompanied by the festival symphony orchestra, directed by Henry Weber, the festival's musical director.

Each summer an outstanding American teen-age band is presented as a feature of the evening's program. The band this summer will be the Ottawa, Ill., High School Band and Girl's Drill Squad. Ray Makeever is the band conductor and Robert McKay is director of the drill squad. The band has received many top ratings and is known throughout the Middle West for its thrilling maneuvers. Several thousand followers of the band from the Ottawa area are planning to be in the audience in Soldiers' field.

A spectacular field show also will be presented by the champion Skokie Post No. 320 American Legion Drum and Bugle Corps. This group, directed by Eddie Reimer and commanded by Burt Person, has won first place in Illinois for the past three years and won second place in the national Legion contest in Washington, D. C., in 1954. The corps also has received 20 first places in various other contests held throughout the United States.

Captain Howard Stube, the festival's instrumental director, has announced that the largest massed band ever to be presented at these festivals will be featured at the show. During the festival Saturday morning contests will be held to determine the festival win-

ners, but a band does not have to enter the contest to take part in the evening performance. There will be a rehearsal of the massed band that Saturday afternoon at 3 o'clock in Soldiers' Field. Here are the numbers to be learned for this portion of the show: Traditional . . . America (2 verses) Key of F concert, Fillmore-C Fisher, Smith; The Star-Spangled Banner, Key of B \flat concert, Fillmore-C. Fischer, Edwards; Mid-West Glory, 183, Kjos, and Walters Escort of Honor 480, Rubank. The conductor of the winning band in Class A will conduct the massed bands in the playing of Mid-West Glory. Class C winning conductor will lead the massed bands in Escort of Honor.

The numbers for the massed accordion band will be Zacatecas by Codina, number 13296, Marks, and A Waltz Dream by Daniels, number CABA, Central. Nearly 2,000 players are expected to take part in both the concert band and accordion band numbers.

Other highlights of the evening performance will include several hundred barber shop singers, a chorus of boys from the Chicago Y.M.C.A., and a huge pageant depicting the great Chicago fire, presented by 1,500 members of the recreation department of the Chicago Park District.

Several of the preliminary festival groups will select a music festival queen and these young ladies will be in an entry parade of stars of the evening show. In this parade also will be pretty Suzanne Devine, 16-year-old Madison, Wis., high school student, who will ride her palomino, Joey, into the arena. Suzanne and Joey won great applause when they appeared in the Rose bowl Parade of Roses in Pasadena last New Year's Day.

There'll be audience participation, too. Under the baton of Chicago's Frank Bennett the audience of 80,000 spectators will sing old time favorites and at the signal of the festival director they will light matches when he gives the cue, "One, Two, Three, Strike!"

In case of inclement weather, the festival will be staged the following night, Sunday, August 21. Nearly 2,000 persons are expected to attend the 19th festival luncheon which will be held Friday noon, August 19, in the grand ballroom of the Conrad Hilton hotel. Stars of the Soldiers' field show will appear at this luncheon. The festival reserved seats are \$2 and \$1.50 each; the luncheon tickets \$3.50 a plate, with 10 people at a table. Checks for both the festival and the luncheon should be made payable to Chicago Tribune Charities, Inc., and sent to The Chicago Tribune, Festival Ticket Office, 435 N. Michigan Ave., Chicago 11, Ill.

"Music Buildings, Rooms and Equipment"—New Booklet

The Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Illinois, has published a new loose leaf booklet "Music Buildings, Rooms, and Equipment." This beautifully illustrated 96 page publication is a revision of Music Education Research Council Bulletin No. 17. The size is 9 by 12 inches.

Priced at \$4.50, every Superintendent in the United States of America should have a copy of this outstanding publication. Copies may be ordered by writing direct to MENC.

Oberlin Festival Featured 60 Harpists

Sixty harpists, from all over the United States, took part in the Oberlin



Last year the Chicagoland Music Festival celebrated its Silver Anniversary. A highlight of the evenings performance in Soldiers' Field was the presentation of a huge birthday cake with 25 candles. 2,000 men, women and children from the recreation department of the Chicago Park District participated in the thrilling pageant. There were more than 8,000 people in the festival cast which was attended by an audience of more than 80,000 spectators. The 26th show will be held Saturday night, August 20, in Soldiers' Field, sponsored by Chicago Tribune Charities, Inc.

Harp Festival, May 3-5, sponsored by the Oberlin College Conservatory of Music. Carlos Salzedo, distinguished harpist and composer, was guest artist and conductor, appearing as soloist and conductor of the Festival Concert on the evening of May 5 and leading ensemble rehearsals and conferences during the three days preceding the concert. Participants went to Oberlin from as far as Texas, Iowa, Maine, and North Carolina.

ACCORDION BRIEFS

By Lari Holzhauer, Executive Secretary
Accordions Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

The annual Workshop of the Accordion Teachers' Guild, Inc., will be held July 15th and 16th in the Crystal Room of the Palmer House, Chicago, Ill., which is the Fri. and Sat. preceding the annual convention of the National Association of Music Merchants. The NAMM convention is scheduled for July 18th through 21st at the Palmer House.

On July 17th the annual contest of the American Accordion Association will be held.

Designed for accordion teachers, prospective teachers and advanced students, the ATG Workshop will be two intense days filled with lectures, demonstrations and other things especially important in the teaching field. Scheduled for various sessions are well known artists, composers, lecturers and teachers such as: Anthony Galla-Rini, (Chairman of the ATG Board of Directors), Glendale, California; Tony Rozance, (President of the ATG), San Antonio, Texas; Mort Herold, Chicago, Ill., (artist, teacher and composer); Dr. Stein, Chicago, (famous composer and lecturer); Mrs. Jean Campbell, Evansville, Ind. (well known for studio operation, festivals and costuming); Lari Holzhauer, (Executive Secretary) Traverse City, Mich. and others if time permits.

The Workshop charge is small and no progressive teacher can afford to miss this event. Complete information will be sent to any one requesting it by writing to the ATG Executive Secretary.

Other ATG events will be the "Open House" held at the "House on the Roof" at the Sherman Hotel, the evening of July 19th. Here accordionists will gather for an evening of entertainment and fun with much visiting on

(Turn to page 47)



Pictured here are the three judges of the "National Music Poster Contest" sponsored by the NAMM. (l to r) Leroy Windbush, Windbush Associates Advertising. Monroe Milavetz, Vice Pres. Kling Studios. Forrest L. McAllister, publisher, THE SCHOOL MUSICIAN. The center poster won first prize of \$100.00 Savings Bond for Sharon Rakestraw, 7th grader, Kepner Jr. High, Denver, Colorado. Second prize of \$75.00 Savings Bond was won by Patricia Lind Hale, a senior at Fortier Senior High at New Orleans, La.

Schoepper Succeeds Santelmann as Leader of U. S. Marine Band

The Commandant of the Marine Corps has announced that Second Leader Albert Schoepper was appointed to serve as Leader of the United States Marine Band in the rank of captain on May 1, 1955, when



Captain Schoepper
New Band Leader
United States Marine Band
Washington, D. C.

Lieutenant Colonel William F. Santelmann, the band's former Leader, retired.

The appointment as Leader also conferred upon Schoepper the additional office of Supervisor, All Marine Corps Bands. His successor, as Second Leader, is Dale Harpham. Harpham joined the band 20 years ago and has served as trombone soloist and special group conductor.

Schoepper, who joined the Marines musical organization in 1934, is a native of Rochester, New York, where he studied violin with Alfred Perrot and the late Gustav Tintot at the Eastman School of Music. He gave his first violin recital in Rochester in 1929, and later played solo at Eastman concerts.

Prior to enlisting, he studied the art of conducting with the late Andre Polah, who was a pupil of Arthur Nikisch, one of the greatest conductors of all time.

The new Leader of the Marine Band is a member of the American Bandmasters Association and the Military Order of the Carabao. On May 1st became Musical Director of the Gridiron Club—a post traditionally held by Leaders of the Marine Band since the days of John Philip Sousa.

New Leader Schoepper and his wife, the former Laura Hatfield of Winnsboro, Louisiana, reside with their children, Albert, Jr., and Barbara Anne, at 1633 N. Greenbriar Street, Arlington, Virginia.

A stairway to the an



the ears



★ ★ ★
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Music is never a weary chore to the boy who plays a Leblanc, for Leblanc's golden voice is a Pied Piper's call, its nimble keys a stairway to the stars. The boy who lifts a Leblanc to his lips is suddenly tall. Its incomparable tone, the confidence it gives are an inspiration. So great an instrument *could* be reserved as the reward of achievement. But wise teachers have learned that achievement is the reward for choosing a Leblanc — a reward shared by student, teacher and parents alike. For we invest, not just on an instrument, but in our children, and when a boy climbs this golden stair we all walk with him.

LEBLANC

Woodwinds — Brasses

TEACHERS: See your Leblanc dealer, or write G. Leblanc Corporation, Kenosha, Wisconsin, for our newest educational booklet, "The Case for Quality in Instruments for the Beginner."

DO YOU WANT TO PLAY IN THE ALL AMERICAN BANDMASTERS' BAND?

We are printing for your convenience the formal application blank for the All American Bandmasters' Band, which will be sure to be one of the biggest events of the 1955 Mid-West National Band Clinic next December at the Hotel Sherman in Chicago. Lieutenant Colonel William F. Santelmann, conductor of the United States Marine Band for the past 15 years, will rehearse and conduct this re-

markable band. There will be four rehearsals during the Mid-West Clinic—on Wednesday, December 7, from 4:00 to 6:00 P. M.; Thursday, December 8, from 8:30 to 10:00 A.M. and from 4:00 to 6:00 P.M.; and Friday, December 9, from 4:30 to 6:30 P. M. The concert will be given in the Grand Ballroom of the Hotel Sherman on Friday evening, December 9.

Instrumentation for the All Ameri-

can Bandmasters' Band will include: 1 E \flat clarinet, 2 oboes, 1 English horn, 4 bassoon, 1 contra bassoon, 8 C flutes, 2 alto flutes, 20 B \flat clarinets, 4 alto clarinets, 4 bass clarinets, 2 contra bass clarinets, 6 B \flat cornets, 4 B \flat trumpets, 8 horns, 4 B \flat tenor trombones, 2 B \flat bass trombones, 4 baritone or euphonium, 6 BB \flat tuba, 2 E \flat tuba, 2 string bass, 1 tympani, 4 drums and accessories, 4 alto saxophones, 2 tenor saxophones, 2 baritone saxophones and 1 bass saxophone. Bases, percussion, string basses, alto, bass and contra bass clarinets, and baritone and bass saxophones will be furnished if desired.



**Send In Your
Application Blank
Immediately—
It Will Be
A Thrill of
A Lifetime!**

Here are pictures of a few of the leading musicians from various parts of the country who have shown great interest in the All American Bandmasters' Band. These distinguished musicians will contribute their talent to this unusual band which will be one of the outstanding features of the 9th Annual Mid-West National Band Clinic next December in the Hotel Sherman in Chicago. More pictures and names will be released from time to time. These are the only pictures that were available at this writing. (1) Sigurd Rascher, saxophone virtuoso of Shushan, New York. He has twice been saxophone clinician and guest soloist at the Mid-West and is known throughout the nation for his solo and clinic appearances. (2) Rex Elton Fair, flutist extraordinaire, of Denver, Colorado. Mr. Fair conducts the very interesting and informative Flute Column for THE SCHOOL MUSICIAN. He is a well-known soloist and teacher of many years' standing. (3) William F. Ludwig, Sr., and (3A)

William F. Ludwig, Jr., Father and Son, of Chicago, are well known wherever drums and drum materials are known. Their skill will add much to the percussion section. (4) Harold Brasch is one of the outstanding soloists with the distinguished United States Navy Band. He will appear as guest soloist with one of the eight Mid-West National Band Clinic Bands in December and will also play as a member of the All American Bandmasters' Band. His instrument is the baritone. If you are interested in playing in the world's first "All American Bandmasters' Band," send your application blank as soon as convenient to Lee W. Petersen, 4 E. 11th Street, Peru, Illinois. Under the capable direction of Lieutenant Colonel William F. Santelmann, the 100 musicians are sure of having a musical experience that will linger in their memory for a lifetime.

23rd Tri-State Sets All-Time Record

The 23rd Annual Tri-State Music Festival at Enid, Oklahoma on May 12, 13, and 14 set an all-time record for individual and group participation. Some 8500 students took part in this, the greatest music festival in the world. 2300 soloists and ensembles were run off on Thursday. Nearly 200 bands, orchestras, and choruses competed on Friday, and 100 bands took part in the \$1,000,000.00 parade on Saturday.

Highlight of this years "Grand Festival Concert" was Al Gallodoro, ABC saxophone and clarinet virtuoso, performing his sensational Concerto for Doubles in which he plays the soprano and bass clarinets plus the alto saxophone.

The three day festival reached its greatest climax when the beloved Dr. Raymond F. Dvorak, Director of Bands, University of Wisconsin, conducted the combined Festival band, orchestra and chorus in "A Salute to America." Other guest conductors were: Archie N. Jones, Estell Mohr, John Raymond, Dr. Joseph E. Maddy, Norval L. Church, Karl L. King, George C. Wilson, Forrest L. McAllister, Robert Hawkins, Dewey O. Wiley, and Col. Earl D. Irons.

Mr. Jesse L. Lasky, famous Hollywood producer and one of his Ace screen writers, Charles A. Palmer, together with a five-man crew attended the Festival for the purpose of shooting study scenes for Mr. Lasky's forthcoming picture, "The Big Brass Band."

Though this great festival is sponsored jointly by the Enid Chamber of

**MARK YOUR
CALENDAR**
1955 - ASBDA Convention
December 15-16-17
Detroit, Michigan

Commerce and Phillips University, the man who is the dynamic leader is Mr. Milburn E. Carey, Festival Director and Director of the Phillips University Band. Asked about next year's festival he said, "We started planning for our 24th one about six months ago." Directors across the nation who would like to learn about this festival should write direct to Milburn E. Carey, Festival Director, Box 2068, University Station, Enid, Oklahoma.

All others will please bring their own instruments.

The committee is now receiving a goodly number of applications every day. It should be the aim of every eligible instrumentalist to participate in this thrilling musical event. All band

directors or music teachers, and other musicians who are not high school students may signify their interest by sending in an application blank. Already a gratifying response to the preliminary announcements has been received. Applications are filed in the

order received. No attempt has been made as yet to determine the personnel of this band. However, it is hoped that the roster for the All American Bandmasters' Band can be completed in time for publication in the September issue of THE SCHOOL MUSICIAN.

Application Blank for All American Band Masters' Band

Please re-type and fill out this blank very carefully. Date.....

(Preference will be given to applications in the order received.)

Name..... Age.....

Address (Street, City, State).....

Present Position..... Professional (Major) Instrument.....

Make of Instrument..... How long have you played your instrument.....

With whom studied and how long.....

Other instruments you can play and experience on each.....

List the best organizations with which you have played, chair held, how long you were a member of these organizations, and when.....

List special awards, such as medals, trophies, scholarships, etc. Be definite.....

Are you a member of the American Federation of Musicians?.....

(This is not a requirement.) If you are, give number of Local.....

Education: High School Graduate..... College Graduate.....

Degree or degrees held, if any, and where and when obtained.....

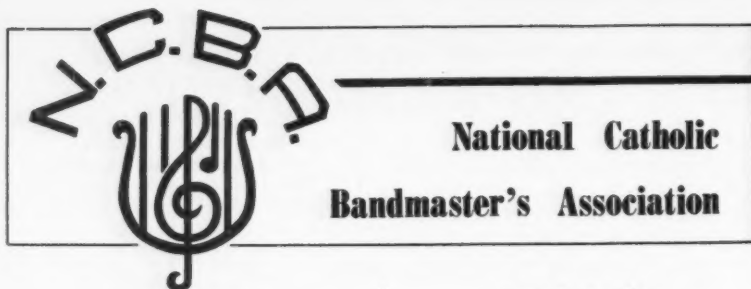
If selected, will you be able to attend all four rehearsals listed above?.....

List one or two numbers you wish might be included on the All American Band Masters' Band Concert Program.....

Give your personal suggestions for making this All American Band Masters' Band the greatest of all present-day bands.....

Signed.....

Mail at once to Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.



By Robert O'Brien
President, NCBA

St. John's University
Collegeville, Minnesota

CONVENTION PROGRAM

August 28, 29, 30 at the University of Notre Dame, Notre Dame, Indiana
Sunday, August 28

1:00-5:00 p.m.—Registration and Reception of Members and Guests. Howard Hornung, James Herendeen, co-chairmen.

5:30 p.m.—Dinner.

1st Session—Welcome and Reception

8:00 p.m.—University Welcome Address—Mr. Daniel Pedtke, Head of Music Department, University of Notre Dame.

Address by Dr. Eugene J. Leahy, NCBA National Coordinator.

Remarks by Rev. G. Carl Hager, C.S.C., National Chaplain.

Recital—Award Winning Summer Camp Ensemble. President's introduction of distinguished visitors and outline of the Convention Program. Refreshments and informal gathering.

Monday, August 29

Second Session

8:30 a.m.—Mass.

10:00 a.m.—"The Techniques of Publicity for the School Band"—Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN Magazine, NCBA official organ.

11:00 a.m.—Inspection of Commercial Exhibits.

12:00 noon—Luncheon.

Third Session

1:30 p.m.—Report of the Summer Camp Committee—Bro. Roy Nash, C.S.C., Chairman.

2:30 p.m.—Nomenclature, Peculiarities and Disputed Points About Brass Instruments—Mr. T. P. Kexel, Frank Holton, Co.

4:30 p.m.—Bandmaster's Band—Sight Reading of New Literature by NCBA members—Mr. Gerald Schneider, Chairman.

5:30 p.m.—Dinner.

Fourth Session

6:30 p.m.—Committee Meetings.

8:00 p.m.—A concert by the OUTSTANDING CATHOLIC BAND OF 1955. National Premier of our official march, the NCBA March. Presentation of the second annual award. (The outstanding band will be selected from the NCBA membership by the Executive committee.) A special presentation and vote of appreciation to Mr. William Sandberg of Educational Music Service, Inc. for the composition and publication of the march.

Tuesday, August 30

Fifth Session

8:30 a.m.—Mass.

10:00 a.m.—Marching Band Committee—John C. Bennett, chairman. Marching band movies.

"Percussion Techniques"—Mr. William Watts, Director Catholic Central High School, Detroit, Michigan and members of his percussion section.

Materials (basic elements in marching, show ideas, color slides, etc.) Forum.

Sixth Session

1:30 p.m.—"Marching and Concert Band Scoring Techniques"—Paul Yoder.

2:30 p.m.—Woodwind Recital (professional)

4:30 p.m.—Inspection of Commercial Exhibits.

5:30 p.m.—Fellowship Banquet. Addresses by the Rt. Rev. Monsignor Edwin Hoover, Rector of the St. Raymond's Cathedral, Joliet, Illinois (tentative) and Dr. Raymond Dvorak, Director of the University of Wisconsin Bands. Entertainment—Catholic Central High School Woodwind Ensemble of Detroit, Michigan.

Seventh Session

7:00 p.m.—Executive Board Meeting.

8:00 p.m.—Business Meeting—Committee Reports, Old Business, New Business, Election of President and Vice President, Recess—ballot counting, Committee appointments and reappointments, Installation and farewell addresses of officers. Refreshments.

At close of meeting—session of new officers and committees.

Summer Camp—August 16-26

The NCBA will open its second annual Summer band camp on the campus of the University of Notre Dame this coming August 16. The camp, now in its second year of operation marks one of the most forward steps in the history of Catholic secondary band music. For the first time in the history of Catholic bands, a Summer camp is being offered to young Catholic musicians of high school age on a national scale.

The NCBA band camp has proved itself a dynamic force in the promotion of Catholic living through music. The over one hundred campers in attendance at last year's inaugural camp found themselves in the healthful atmosphere of a music camp in which the joys of playing good music were integrated into a schedule including a wholesome measure of prayer and recreation. We feel that this gives the NCBA camp its unique quality, which causes it to stand above other similar music camp ventures.

This year's camp promises to be an even greater success. With a planned increased enrollment, the camp will be able to expand its program with greater facilities, and a real outstanding staff of instructors and counselors.

The campus of the University of Notre Dame offers a picture paradise for young campers. Here may be found scenic lakes, tennis courts, abundant softball diamonds, a golf course—in short, all the recreational facilities any camper could dream of. Spacious residence halls have been set aside for the exclusive use of the NCBA bandmen, where Brothers and Sisters of Holy Cross will assist them in feeling right at home.

Morning Mass, sung by the campers; evening rosary at the famed Lourdes Grotto; and night prayer will complete a day filled with the excitement of music camping. No element in the life of the young Catholic camper has been overlooked. A sound diet will be provided by wholesome meals at the University cafeteria. Trained guidance and recreational counselors have been secured, who are ready to attend to the campers needs at all times.

But what does the NCBA band camp offer musically?

Here, enjoying the wonderful facilities of the University's Music Department, will be found some of the outstanding names in Catholic secondary and college music. These men, devoted to the cause of Catholic secondary school music, have graciously offered their services to the camp.

With such an excellent staff, we are able to offer everything musically the camper could desire. He will receive the individual attention small sectional rehearsals afford. He will have the thrill of playing truly representative music in an outstanding massed band. His technique will be developed through ensemble participation. He will be constantly under the watchful eye of the competent instructors, who have a sincere desire to see him advance musically.

Considering these points, we feel certain that our camp will find great popularity among you as Catholic educators. However, we do not limit ourselves there. We wish to extend a welcome hand to non-Catholic bandmen as well. We are convinced that all young secondary school musicians can strongly benefit by our summer camp program, therefore, we extend a hearty invitation to all bandmasters to take advantage of the NCBA band camp.

Should you desire further information concerning the nominal tuition fee of \$50.00 (covering the entire cost of the camp—the campers' room and board included), plus material on schedules, registration, awards, and other pertinent material; feel free to write for this and other information. Please address all correspondence to: Bro. Roy Nash, C.S.C., Director—NCBA Band Camp, Boysville High School, Clinton, Michigan. You may be assured that your every request will receive our utmost consideration.

Park Band Concerts Resumed in Los Angeles

"Strike up the band!"

Sunday afternoon band concerts resumed in Los Angeles' parks on May 1st, opening of the 32nd observance of National and Inter-American Music Week, it was announced by the Municipal Arts Department's Bureau of Music.

This is the ninth successive season during which the city of Los Angeles has joined Local 47 of the American Federation of Musicians and the Music Performance Trust Fund in presenting free band concerts in the parks.

According to J. Arthur Lewis, city music coordinator, and John te Groen, president of Local 47, a total of 1,597,086 persons have heard the free park concerts during the eight summertime seasons from 1947 through 1954. In every season except the first, the annual attendance has been above 200,000. Between 90 and 100 concerts are given each year during the 5½-month season lasting from May to mid-October.



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary
Phi Beta Mu, 3507 Utah
Dallas 16, Texas

The meeting of Phi Beta Mu held in New Orleans at the Southern Conference of M.E.N.C., March 25-29, was quite successful. Members were present from Louisiana, Georgia and Texas and band directors from Mississippi, Alabama, South Carolina, and Virginia were honored with membership. The host Chapter, Epsilon of Louisiana under the leadership of Joe Sheppard, president, arranged for the initial meeting in the Jung Hotel, March 25, at 10 p.m. After acquaintances and a feeling of brotherhood had been made during the first meeting, many enjoyable moments were spent during the next four days. The installation meeting was held Sunday night, March 27.

The first annual meeting of the Eta Chapter, the Tennessee Chapter, was held April 1, 1955, at the All-State Band Clinic in Nashville, Tennessee.

The membership of this Chapter includes bandmen from East, Middle and West Tennessee. Although there are many others in Tennessee worthy of membership, the normal procedure of the fraternity will allow only a few to be honored each year. Those honored with charter membership were:

O'Dell Willis—Fountain City, Tenn.—President
Wilke S. Bobbitt—Erwin, Tenn.—Vice-President
Gilbert L. Scarbrough—Oak Ridge, Tenn.—Sec'y-Treas.
William R. Bonson—Jackson, Tenn.
Jack D. Connell—Maryville, Tenn.
David H. Hank—Morristown, Tenn.
Calvin R. Huber—Jefferson, Tenn.
W. J. Julein—Cookville, Tenn.
Kenneth W. Large—Morristown, Tenn.

A. E. McLain—Memphis, Tenn.

On or about April 20th, an envelope of official information and an envelope containing the football project were mailed to all active members of Phi Beta Mu. If by some chance you did not receive these envelopes, please let it be known and give your correct home mail address.

Plan to receive approximately 200 new marching ideas by May 1st, 1956,

by joining hands with your brothers in the National Project. Even though it is some time until our thoughts are fully turned to football shows and other marching materials, let's start now and make plans to share with our brothers our ideas on marching. If every member will contribute a paper on marching, each one of us will receive over 200 tried and proven marching ideas or stunts. What can you lose? Give one idea and receive the whole set in return! Be an active member! Share your abilities and know-how with your brothers!

FOLLOW THESE SIMPLE INSTRUCTIONS:

1. Choose your best marching idea, stunt or field show.
2. Plan and plot it out so that others can readily understand it.
3. Mimeograph or use your regular reproduction method for 300 copies (the extras are for the new brothers we will have by next spring).
4. If there is more than one sheet *Please* staple the sheets together.
5. Send them to Jack H. Mahan, National Executive-Secretary, Phi Beta Mu, 3507 Utah, Dallas 16, Texas.
6. The deadline will be January 15, 1956.

This material will be arranged into sets and sent to every active member by May 1st, 1956.

Note: Be sure to have your name, address, and Chapter on the material you send so that you will receive credit for your share of the materials submitted.

Address all correspondence to Jack H. Mahan, Executive-Secretary, Phi Beta Mu, 3507 Utah, Dallas 16, Texas.

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DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

Summer—at long last, that wonderful time of year has come when we can put aside the books, at least temporarily, and channel our energy along other lines. The summer has been truly expressed as the season full of possibilities. Before we begin our discussion of a few of the more important opportunities we should like to pause briefly to refresh your mind on some of the highlights that were considered last season.

There was the comparison of the military style twirling to the show type. Here we learned that for most boy twirlers the military is definitely the best style. Occasionally it is desirable for boys to deviate from this generally accepted rule, such as when they perform as part of a show group or in conjunction with one or more girl twirlers. On the girl side of the picture we noticed that it was acceptable for them to use either style. Naturally during competition girls are not expected to use as many fakes and dance steps in their routines as they would for an exhibition. In the past there have been some very fine girl twirlers who used the military style of twirling for both show work and competition.

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

Which ever style or combination of styles you adopt, be sure to do a good job of mastering your particular style.

For the drum major last season we discussed several topics. First we mentioned an appropriate method for selecting the drum major. Positions of the baton such as port-baton, order-baton, and carry-baton were talked about. These positions are basic positions that every drum major should have in his or her repertoire. Upon request from several of our readers, the idea of a drum major learning how to twirl was also mentioned. This illustrated the fact that in order to be a good drum major you do not have to twirl but it was also noticed that twirling will certainly make you a better drum major.

There were also several items discussed relating exclusively to the twirler. For instance, if you are thinking about trying out for a position in the majorette squad you will want to re-read our September, 1954 column. Here the relative importance of marching or strutting, personality, twirling ability, along with other relevant items were hashed over and it was also mentioned to what degree these items will affect your chances of becoming a majorette. Along a little more serious vein for the twirler we pointed out some of the benefits that you as a competitor should derive from contest, such as learning to treat others as you would want to be treated. Our readers more or less decided for us all that fake twirls should definitely not be included in your contest routine. The main complaint against fake twirls was that anyone, whether or not they were a good twirler, could execute these twirls. Let's we forget, one other item that has always played a very important role

in competition is your memory. Be absolutely certain that you have your routine memorized when you enter a contest.

Now that we have had a few words about what has taken place, let us look into the future.

If you are really interested in twirling, you will want to continue to work during the summer months to improve yourself. Even though the summer is a good time to set aside the books, believe us it is not a good time to set aside your baton. Just think, this is the time of year when the weather permits you to practice outdoors almost every day. You no longer have to worry about not being able to do arials for there is plenty of space once you get outside.

A very fast growing phase of twirling and one that has been a very helpful aid in advancing twirling is twirling camps. This summer there will be more twirling camps than in any previous year. Although the geographical location of the camps is improving, we realize it is still not adequate for all the interested twirlers. If you are in an area that you feel should have a twirling camp, write to us and we will do our best to try and develop a camp near your area, providing it is at all feasible.

As you have probably guessed, there will also be many more twirling contests. Needless to say, you will not be able to attend all of them. Be sure, however, to use a little discretion in selecting the contests you attend. By refusing to attend contests that are reputed to be poor contests, you can help to eliminate one very distasteful element in the twirling world.

Thus with the possibility of your attending a summer camp, perhaps as part of your vacation your summer will not only be very interesting and enjoyable but also very educational.

We would like to take this opportunity to thank you, our readers, for your contributions in our discussion sessions. Believe us, we welcome letters and certainly hope that you will find time to send us any problems or suggestions that you may have pertaining to either twirling or drum majoring.

We hope that your past school year has been a most profitable one and that you will have a most enjoyable summer.
The End

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The Clarinet Corner

By David Kaplan

Send all questions direct to David Kaplan
Director of Music, Reynolds Community
High School, Reynolds, Illinois.

Check Points For The Summer

1) Continue to play the clarinet during the summer months. An idle clarinet sitting around the house will spell trouble come Fall. The easiest way of keeping both clarinet and player in good shape is simply to KEEP PLAYING and PRACTICING. If possible get into a summer program—lessons or a band.

2) Humidity is high in certain parts of the country. The excessive moisture in the air presents problems. Dampness can thus be somewhat dangerous. Try to keep the clarinet dry.

3) To keep the clarinet dry, carefully swab each joint after usage. Place a piece of camphor in the case to help absorb the moisture.

4) Keep corks well greased. Tenons swell during the hot months resulting in forcing on the part of the student in assembling the instrument. If some sanding is really necessary use caution unless a new set of corks will be desired come Fall.

5) Remember always to avoid sudden temperature changes.

Educational Pamphlets

The Balanced Clarinet Choir—Alfred Reed distributed by G. Leblanc 1955. The clarinet choir is receiving more attention of late. At the CBDNA meetings in Chicago last December an interesting demonstration of the medium was given. College and high school groups are considering more and more the possibilities of the choir. Mr. Reed, who has done some nice things for band (his Choral Prelude in E, for instance) is the conductor of the Baylor University Symphony.

The clarinet choir in balanced form is a section in itself and the basic section of the band. The choir serves as the clarinet section but also as a choir playing distinctive choir music. The group of 22 or so players functions in a "manner equivalent to the strings."

Mr. Reed discusses the B \flat contra-bass and calls it a necessity. In the string section it would be unthinkable for the tuba to act as bass so why, asks Mr. Reed, should another instrument take the bass of the clarinet section?

A most persistent problem is cited by Mr. Reed, the "constant doubling and inter-mixing of tone color among

the winds and brasses." This is done, of course, to give the big sound to small bands and to insure against missing instruments. Be that as it may, the constant doubling, we must admit, results in a certain stereotype where every thing tends to sound the same and dull. To overcome this obvious misuse of tone color a reorganization is necessary. The new approach to writing will recognize the importance and value of the choir.

Mr. Reed's points are well taken. Interesting possibilities await the clarinet choir. In addition we may hope for more characteristic and colorful compositions for the band. This is certainly a well written and informative little booklet.

* * *

Balancing the Clarinet Choir—distributed by G. Leblanc.

While on the subject of the choir it is pertinent to mention E. C. Moore's interesting little pamphlet. The ranges and characteristics of each member of the clarinet family are discussed. The need and potential of the contra-bass is outlined.

* * *

Selecting and Adjusting Clarinet and Sax Reeds—Don McCathren, G. Leblanc.

Here is another in the Leblanc educational series; it is a short informative pamphlet that the busy director might consider. "The left side of the reed may be slightly heavier . . . because supporting the instrument by the right thumb has a tendency to cause the instrument to be inserted into the mouth farther on the right side of the reed." To test for balance, place one corner of the mouthpiece in the mouth then the other. The student should obey this one: play a new reed sparingly at first so that the reed will receive a proper breaking-in period. Mr. McCathren makes a good point by warning against the use of razor blades or knives to trim reeds; their use, we know, can be dangerous, and they are difficult to control. The student should have several reeds in playing shape rather than wait for one to wear out before selecting another. The infor-

mation in the booklet is basic stuff which the director should find useful.

Selection and Care of Clarinet and Sax Mouthpieces—Don McCathren, G. Leblanc.

Of the various materials used in the manufacture of mouthpieces drill rubber rod is preferred because of its greater stability and also because it is easier "to control the dimensions in the manufacturing process to a greater extent." Plastic is not suitable "because of its high coefficient of expansion." With the crystal mouthpiece warping is no problem; crystal is very stable and little affected by temperature. Yet, the crystal mouthpiece does suffer since it is easily "susceptible to chipping and breaking."

On mouthpiece facings the author makes some statements that will appear rather startling to some. Mr. McCathren cites the Garde Republicaine Band in which a majority of players used the same mouthpiece with identical facings. This is used to support the thesis that it is a "fallacy that each performer must have a mouthpiece which is tailored for his own personal physical characteristics." The embouchure, contends Mr. McCathren, is flexible enough to adjust to a good standard facing. "The vast majority of students can use the same facings and a band's overall performance will be greatly improved when the entire section uses the same facing, providing of course that it is a good facing." The author does admit that there are certain "rare" individuals who may have certain physical characteristics that would require other than the standard facing.

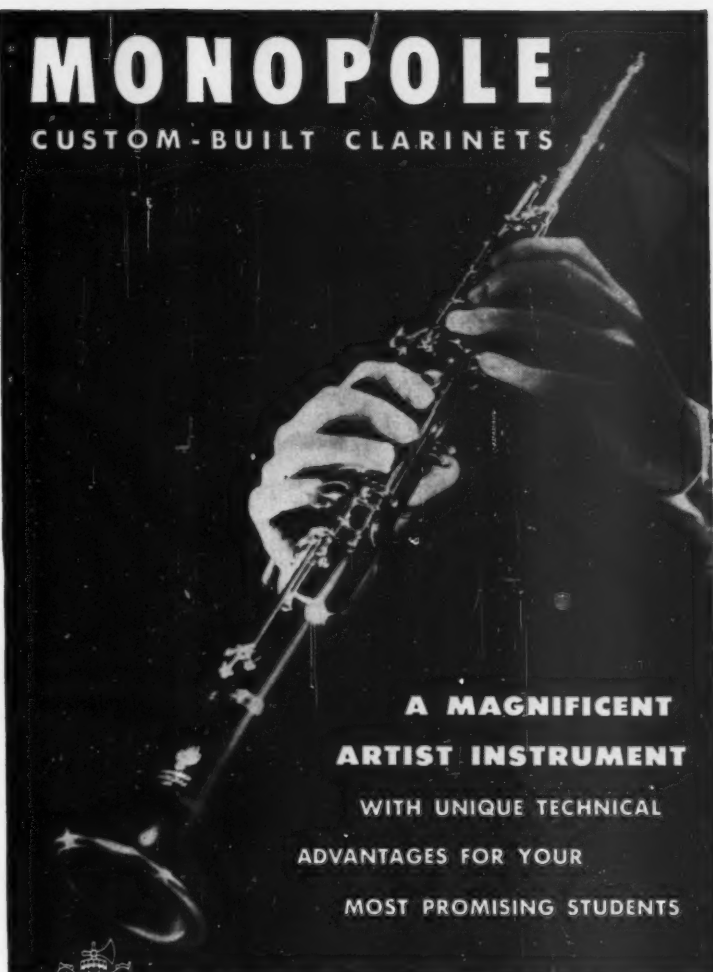
Some clarinetists and teachers will regard the author's statements as rather extreme. It would seem as if years and years of clarinet history were to be exploded pronto. It is certainly within the realm of possibility that given a bunch of players perhaps all could use the same mouthpiece and facing. It remains to be seen whether each and every member will benefit from such an arrangement. We cannot over generalize by stating categorically that all players can use the same mouthpiece even if it is a good facing.

"We are prone to generalize too much I think. I am reminded of a statement I heard several times within the past two years, uttered by well known educators: today the thing to do is to use a medium reed on a medium facing. Well now—what should the poor soul do who may be using fairly stiff reeds—give up—quit? That one type reed or one type facing is the best seems to me an utterly ridiculous assumption.

Getting back to Mr. McCathren's

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views it may be said that many sections can sound better with a number of the players using the same facing and mouthpiece. There are college and high school groups that attest to this fact. Naturally, there is some difference of opinion as regards the subject but this is expected. The thing to do, the intelligent thing, is to consider and experiment rather than to simply dismiss an opinion.

New Music Reviews

15 Studies for Clarinet—G. Bonnard in two volumes Italian import distributed by Wallace R. Tenney, Oakland, California.

Readers will remember the list of materials I offered some issues back; this list of Mr. Tenney's contained some very interesting foreign imports. Here are some studies recently acquired.

Important teachers in Italy, Sig. Giampieri, for instance, regard these Bonnard studies as important and significant texts. One thing is noticeable at first. A certain form pervades all of the studies; they are not simply thrown together. Nos. 1, 2, and 3, for instance, are cast in a little three part form. The full gamut of clarinet technique is considered in the studies. Tonguing, finger work, complex rhythms, rubato, and cadenza are all included. For good, advanced materials these Bonnard studies fit the bill. Well written, the Studies will offer challenges to the advanced player. Grades 5-6. Please contact Mr. Tenney at 5574 Taft Avenue, Oakland.

Clarinetto con Moto for B \flat clarinet and piano—Frederic Curzon-Boosey-Hawkes. 75 1942

A number of materials have recently

been received from the distinguished firm of Boosey-Hawkes. This first piece is an old favorite of mine. Dedicated to Reginald Kell, the music is of the perpetual motion type. In concert C minor this attractive 6/8 Allegretto continues in 16ths throughout the registers. I like very much to use this solo for finger practice. In the recital it would make a delightful little piece, a short gem providing contrast after or before a heavy work. Grades 4-5.

The Wistful Shepherd for B \flat clarinet and piano—Clarence Raybould—Boosey-Hawkes. 75 1939

Mr. Raybould was born in 1886. Primarily associated with opera he has had an active musical life as composer, conductor, and pianist not only in England but also on the continent and throughout the British dominions.

The music is a reverie, quiet and peaceful. In concert E \flat and in 4/4, this Andantino presents no difficult technical problems for the student. The music is cast in a little three part form and offers many opportunities for phrasing and interpretation. Nice grade 3 music.

7 Pieces for Three Woodwinds—arranged by Howard Hovey—Boosey-Hawkes. 75 1954

As the arranger indicates there is no over-supply of music for flute, oboe, and clarinet trio. Much of what is available is of difficult calibre. The arrangements here were made originally to provide easy materials for students in the Riverhead, New York schools. Mr. Hovey has drawn his materials from the easier piano Sonatas of Mozart and Clementi, and the piano music of Schumann. A novelty and a Christmas medley are also included. The music herein will be useful for young groups in the Grades 3-4 calibre.

A good summer to all of you. Your questions and comments are always invited. See you in the Fall when we shall continue to try for interesting reviews and discussions . . . D. K.

The End

Unique Exchange Plan

(Continued from page 23)

an exchange trip to Fairlawn High School in Fairlawn, New Jersey, (completed). We would like to exchange with other bands across the country. Yours is one of the cleverest ideas I have heard in a long time Mr. Ronca. I know there are many bands who must be interested in this plan. Your Band is lucky to have such an unusual director. Best of Luck for future exchanges . . . Judy

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By Bob Organ

Summer Time?

Another school year is closing rapidly and as in all walks of life we usually take inventory at the end of our year—be it business or not. At least I, for one, have always found it profitable to settle down long enough just to analyze the past year in order to have some idea as to what has happened and where we are headed for the future.

Many will be graduating from both high school and college—some will perhaps be working—many will continue summer school while others will be attending band camps, etc. The music teacher finds it difficult to find an end to any part of the year, at least I do, as the summer season seems to fill a very important gap, or shall we say, "it is most important that we build a bridge over the pit of summer idleness" such idleness is far too easy to

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

fall into should one allow it.

I believe our summer schools, band camps, summer clinics, etc., all have a very definite place in the lives of both student and teacher—it is a necessary factor—it allows both student and teacher opportunities to share in fostering the continuance of good music, good fellowship in the development of our musical life. Both make new acquaintances, develop new friendships, and above all else, both broaden their scope in community life.

In many localities or communities there are summer band programs sponsored by your city or possibly your city and school combined. Such programs are excellent. Many times such groups

include some professional players which presents an opportunity to the student—past professional experiences by the experienced musician passed on to the student becomes a vital part of the student's proficiency for better performance.

Let us remember that the individual work and practice we do on our instrument always play an important role in our goal—*proficiency*. This coupled with the guidance of a professional player or advanced player is priceless. Facility and technical skill are the first steps in all around musical knowledge. I have stated before in this column that "technical proficiency is gained from individual practice plus an instructor." Likewise proficient musicianship can be gained from individual practice plus knowledge passed on to you from an experienced performer who has weathered the practical aspect of performance.



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Summer Project

What to do through the summer is a major project, or at least our decision as to what to do *should be a major project.*

Personally, my schedule is set and it is a very busy one—I find myself roaming around over the country again this summer. My first commitment is to teach at a band camp in North Carolina for three weeks in June—home, then back to Chicago for a convention in July—teach at band camp in Kansas in August—then home for other commitments before the rush really begins.

We must all realize that there is no such thing as standing still on any instrument—you are either advancing forward or losing. It is impossible to stop practicing or studying today and come back in a few weeks and take up where you left off—instrumental performance doesn't work that way.

It doesn't matter which section of your band or orchestra you belong to, the lack of practice on your part through the summer will certainly find you lacking in proficiency, technically, musically and otherwise, in the fall when your band or orchestra begins to function again.

From past experience I have learned that just one instrument in any section with a poor quality of tone will destroy the tonal balance of that section and I also know of no quicker method of losing one's quality of tone than to miss consistent practice. This is also true technically. In fact it is true in every respect pertaining to instrumental performance.

Let us think on the other side for a moment—in keeping up your practice and study through the summer you not only gain a greater proficiency as an individual player but you will raise the standard of your section in the fall when your band or orchestra meets again. To me there would be a great deal of satisfaction in this feeling. Just the fact of knowing that I am better equipped for the fall season and not the one to set the section back temporarily.

For those who do not have an opportunity to attend a summer camp or become a part of a community band program, I would recommend private instruction on your respective instruments. Though it is summer vacation and outdoor sports—picnics and outings are in the offing—let us reserve a little of that time for practice and individual instruction.

Hot Weather Precautions

Summer time is extremely trying for wood instruments, especially so in my part of the country where the climate is dry.

The best and easiest method of keeping wood instruments in playing condition is to play them. Sticky keys or mechanical faults of most any nature experienced in the first fall rehearsals are normally the result of inactive use of the instrument during the summer.

When the instrument is in active use during the summer, be sure to keep it well swabbed. Keep the wood as free from moisture as possible.

Avoid sudden temperature changes. Excess moisture and sudden temperature changes are responsible for most of the checking or cracking of wood instruments.

Corks on the tenon joints normally swell during the hot months. Keeping the corks well greased with cork grease will help to avoid forcing of these joints when putting the instrument together.

Students attending band camps should be extremely careful with wood instruments. Part of the time you will be playing indoors and partly outdoors. On the surface this doesn't present a problem—*actually it does.* Your best precaution in any case is to keep the moisture content at a minimum—keep your instrument well swabbed out at all times, even while you are playing it at rehearsal, practice, or concert.

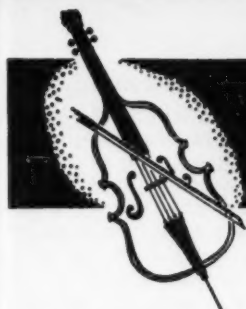
Reed Variances

Double reed players also have a reed problem should they allow it to be, or shall we say, "should they not understand its correction." Atmospheric changes affect double reeds a great deal. This statement may sound discouraging *but really it isn't.* Should a person have confined himself to the use of one reed only—he is bound to have trouble in extremely hot weather, or extremely dry weather, if he doesn't change to a different reed—the effect upon the reed in either case (hot or dry) is the same.

Players with experience have found that a reed trimmed to play well in damp weather will not play well in hot or dry weather and visa versa. We, in our part of the country, find this to be true more than people who play regularly in a damp climate.

It is quite interesting to me to note how many symphony double reed players complain about how short winded they are while playing in our part of the country—really it is not so much the short windedness they experience as it is their reed becoming too heavy in texture causing it to blow harder. Please understand—the reed doesn't actually change—it just requires a thinner trimmed reed for either extremely hot or dry weather than it does for damp weather.

The secret of good reed performance
(Turn to page 45)



The String Clearing House

By Dr. Angelo La Mariana

Send all questions direct to Dr. Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

It is interesting to compare the thinking of both teachers and students on summer vacations. To some, the vacation is a golden opportunity for real work and practice. Relieved from the necessary schedules and work of the school year, they devote themselves to scales, etudes, and serious study. To others, the vacation represents relaxation, light fare in music, Pop Concerts, and practice "in the relaxed manner!" Either attitude becomes a bridge over which we all cross, in a musical sense, the pit of summer idleness.

With this thought in mind, the June column is being devoted to both schools. Really delightful and gay works for summer playing and listening fare are reviewed first; but they are followed by reviews dealing with methods that should be welcomed by those who plan intensive study and work on strings.

Before the reviewing . . . just a reminder please. Do check up on the musical opportunities afforded in your section of the country. Music clinics, workshops, music festivals, and summer (music) camps should not be overlooked. They afford some rare opportunities for musical and recreational experiences including working under highly skilled musicians, deepening knowledge of music literature and performing with others in both small ensembles and larger groups.

REVIEWS Orchestra

Tea for Two, Vincent Youmans and I. Caesar. Arr. C. P. Herfurth. Pub.:



Harms, Inc. B (Concert) Set \$6.00. C (Full) \$4.50. Parts 40¢.

This delightful, ever-popular selection from the *ROYAL BLUE Orchestra Series* uses the instrumentation of 1-1-2-1. One each sax, 2 Horn F, 2-1-1- timp, drums. The arrangement sounds "full." Time 3¾ minutes. String parts are well edited.

Advanced violin requires 3rd position. First violin, A, B, 2nd Violin (includes double stops), Viola, Cello and String Bass are playable in the first position. Suitable for Jr. High. Grade II.

In A Monastery Garden—A. W. Ketelbey Arr. C. P. Herfurth—Pub. Harms, Inc. B Set \$6.00, C Set \$4.50 and Parts 40¢.

Instrumentation as above. A full sounding arrangement of this favorite. Advanced violin requires 5th position. Violin A, B, 2nd Violin, Viola, and Bass are playable in the 1st position. Cello includes the 3rd position. Suitable for Junior High School. Grade II. *Kismet, Overture*, based on themes of A. Borodin by R. Wright and G. Forrest. Arranged M. J. Isaac. Pub. Frank Music-Agent: Hansen Pub. Set A, \$3.00, B \$4.50, C \$6.00. Piano conductor 75¢. Parts 30¢.

All sets include 2-2-2- Bass Cl., Bassoon, one each Sax, 4 F horns, 2-3-1 Drums-timp and bells.

Includes *Stranger in Paradise*, *Baubles, Bangles and Beads*, *He's In Love, Night Of My Nights*, and *This Is My Beloved*.

First violin playable in 1st position or 3rd position. 2nd Violin, 3rd Violin (Viola), Viola, and Bass are playable in the 1st position. Cello part includes 4th position but is fingered. Suitable for Junior High School—Grade III.

Copa Cabana—H. L. Walters Pub. Rubank. Full Orchestra \$3.50, Symphonic \$6.00. Piano conductor 60¢. Parts 35¢.

Scored for 1-1-2-1, 2 alto and tenor sax, 2 Horns (E♭ or F), 2-1 Drums and Percussion. A clever and effective Samba for Orchestra in the Concert Orchestra Series #59.

All string parts are well-edited.

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Serenade to a Lemonade—David Rose. Arr. Philip J. Lang. Pub. Edwin H. Morris and Co. A Set-\$3.50. B Set-\$5.00. C Set \$6.50. Piano conductor \$1.00. Parts 40¢.

Scored for 2-2-2-2 Optional Saxes 2-1-1. 4 Horns in F., 3-3 Drums. A slow, lilting theme by the popular composer of *Holiday for Strings* and *Our Waltz*. It is most effectively arranged by Lang and contains much pizzicato for Strings.

1st violin (divisi) includes 3rd position. 2nd Violin (divisi) Viola, Cello are playable in 1st position. Bass 3rd position. Playable High School. Grade III-IV.

Stringopation—David Rose. Pub. Edwin H. Morris. Set-A-\$4.50 Set B-\$6.00, Set C-\$7.50. Piano conductor \$1.00 -Parts 50¢.

Scored for Piccolo, Flute 2-3-2. 4 Horns(F), 3-3-1, Percussion, Harp, Piano and Celeste.

A gay (allegro) light-hearted work effectively arranged by the composer for advanced players.

1st, and 2nd Violins, and Viola include the upper registers of the instruments. Cello includes a passage in the treble clef. Bass includes the 6th position. For advanced players of high school or college level. Grade V.

Symphonette Orchestra Folio—by

Henry Sopkin. Pub. Belwin Inc. Prices: Piano conductor \$1.50. Parts 75¢.

Eighteen interesting compositions for the intermediate grades, by Clementi, Bach, Haydn, Schumann, Mendelssohn, and Chopin, and many (10) by the arranger.

Scored for 1-1-2-1, alto and Tenor Sax, 2 Horns(F), 2-2- (2nd Trombone is also tuba part), Tympani, and Drums.

1st Violin includes the 3rd position, with extensions. 2nd and 3rd Violins (Violin T.C.) and Viola use first position with some easy double-stops—(open string and a fingered note). Cello includes 3rd position. Bass includes 5th position. For Junior and Senior High Schools. Grades I-III.

Orchestra and Band

We the People—Oscar Bradley. Arr. Philip J. Lang, Pub. Edwin H. Morris & Co. Orchestra \$5.60 includes Full Score—\$1.50, Parts 35¢. Band—Full—\$5.00. Symphonic \$7.00. Condensed Score 75¢. Full Score \$1.50. Parts 35¢.

Although not arranged for combined orchestra and band, the *Concert March*, used as the theme for the radio programs of the same name, is effective for either or both groups.

The orchestra is scored for Piccolo, 2-2-2-2, Saxes 2-1-1, 4 Horns, (E♭ or F) 3-3, Drums, Tympani. 1st violin 5th position, 2nd violin Viola and Bass playable in the 1st position. Cello-3rd position.

String Orchestra

Popular Strings—Arr: C. P. Herfurth, Pub. Charles H. Hansen Music. String Parts 75¢. Piano conductor \$1.00.

Eight popular songs including: *You Belong to Me, I Went to Your Wedding, Auf Wiedersehn, Sweetheart, Frosty the Snow Man.*

Hit Parade for Strings—Arr: C. P. Herfurth—Pub. Charles H. Hansen. Parts 75¢. Piano conductor \$1.00.

Eight more popular songs including: *That Old Black Magic, Pretend, Just One More Chance, Beyond the Blue Horizon, and 'Til I Waltz Again with You.*

The two albums listed above are specially large print arrangements for solo, duet, trio and full string orchestra. Instrumentation 2 Violins, 3rd violin (Viola T.C.) Viola, Cello, Bass and Piano. All violin and viola parts are playable in the 1st position. Cello includes 3rd position—also some easy double stops. Bass 3rd position. Both Albums Grade II.

Popular Songs—Arr: Norman Sabor. Pub. Edwin H. Morris and Co. Parts 60¢ each. Score (containing piano part) \$1.00.

Eight easy and interesting arrangements for 3 Violins, Viola, Cello and String Bass. Playable by 3 violins and piano. Large notes and fingerings for all parts make for easy playing. All parts are playable in the 1st position. Contents include: *Tenderly, Drifting and Dreaming, Sweetheart of Sigma Chi and Dear Hearts and Gentle People* among others. Grade II.

Methods

The Positions for All Strings—Harold M. Johnson, Pub. H. T. Fitzsimons, Co. Each book 90¢. Conductor's score (including piano) \$2.00.

An advanced heterogeneous method for the string orchestra. Exercises in the 1st, 3rd, and 5th position for the violin and viola. 1st through the 5th for the cello and bass. Progressive drill material with finger charts, plus ensemble material by both classic composers and the author. Material covers the Portamento, natural harmonics, the vibratos, trills and scales. Because of the ensemble material, the violin part is at times a bit cluttered. The directions in the teachers' and student's books are clear and to the point. All parts have challenging material. *Waller Vibrato Method*—for String. Gilbert Waller. Pub. Neil A. Kjos. Each book 85¢.

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Band Orchestra Ensemble Trainers—Ben Paisner. Pub. David Gornston, N.Y. Piano conductor \$1.50. Parts \$1.00.

Here is a book for training that inevitable junior or senior high dance combo in the playing of popular music so that it doesn't sound so "Square!" Playable as solo, duet, ensemble, band, orchestra, with or without piano accompaniment. *Piano conductor* contains duet parts, string bass, tuba and accompaniment. *C instruments* (treble clef); Violin, Flute, Oboe, xylophone, bells, guitar; *B₃ instruments* (treble clef) Cornet, B₃ and Bass Clarinet, Tenor Sax; *E₃ instruments*, Alto and Baritone Saxes, E₃ horns; *F instruments*, F horn, English Horn; *High Bass clef*, Trombone, Baritone, Cello, Bassoon, String Bass; *Low Bass clef*, String Bass, Tuba Duet and Bass parts, *Drums*—solos, duet and ensembles.

See you in September.

The End

Double Reed Classroom

(Continued from page 42)

is in trimming your reed to suit your place of performance. This will be quite noticeable to those who will have to play both indoors and outdoors at summer camps.

By the time you read this article I will be in North Carolina. Best of luck to all of you good people over the summer—have a good time. So long for now—hope to see you again in September.

The End

Space Making Solution

(Continued from page 27)

venient, and economical. (Other auxiliary items, available under certain conditions now in experimental form, soon will be released to the public.)

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For additional information about these products or to obtain the room-plans, write to *Schreiber's RackRite*, Room 4a, 913 Broadway, Normal, Ill.

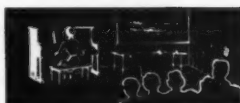
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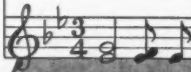
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The Percussion Clinic

By Dr. John Paul Jones

Send all questions direct to Dr. John Paul
Jones, Conservatory of Music, 1508 Third
Ave., Albany, Ga.

As all good things must do in time, so must this school year draw to a close. Let us hope it has been one of happy days and considerable accomplishment. I know of no better training for the future than can be found in the band, orchestra and chorus. If you have learned to apply your capabilities in your school music service you will have built a habit which will serve you well in the future.

But whether you have graduated or not there are certain things to be done at this time of the year in order to be ready next September. The graduating drummer who has respect for his section will endeavor to see that all equipment is in proper shape for storage. Too, the drummer who is not graduating will not want to be without equipment in first class shape when school opens in the Fall.

Is there anything to be done about equipment during May and June besides throwing it in the locker or on the shelves? There certainly is! I know of no greater let-down in September than to find music equipment scattered all over the place and in an unplayable condition.

The most important part of the drum, mechanically, is the screw rods and contact points. If you have time, take the rods loose and give each a touch of Vaseline or some petroleum jelly—not much but just enough to lubricate the screws. Then put a little of the lubricant on the contact points. Also see that the snare strainer is free and in good working condition—help this along with a touch of the lubricant. Do not use more than is necessary and be sure to wipe off any excess grease. Above all do not let the grease get on the drum heads. If you have time to take the drum apart for a complete check-up be sure to rub a little paraffine on the edge of the shell before replacing the head. Finally when you have all working parts in order tighten the head until it is of an even but very light tension, if any. Do not store the drum with the heads completely tight. To do so may result in some split heads due to a change in atmospheric conditions in the room.

Especially should you care for the tympani and in addition to the tension screws check the pedal mechanism as

well. Leave the heads fairly tight. Broken tympani heads should not be replaced until Fall but snare drum heads should be replaced if damaged. If a drum head is not replaced when damaged, hoops and shells may warp out of round.

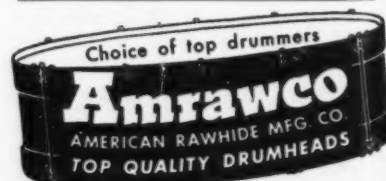
I know your director will appreciate this bit of caution: look around the house to see if you have any extra band or orchestra parts which belong to the school music library. If so, be sure to get them back to the proper place. Very probably there are some march books which should have been replaced last November.

To Music Camp?

My final word for the school year is to encourage you to attend a Summer music camp. There are many fine Summer Camps and you should have no difficulty making a choice. In most cases the cost has something to do with the choice but there are several camps of similar nature within most family budgets—better still, within your own budget if you have worked and saved for such a Summer treat.

It may be that some of the colleges in your territory are having Summer music sessions on the campus. These usually last from three or four days to three or four weeks and you have the advantage of a taste of college life while attending. Quite often the college or university will be holding regular Summer Session while you are there and the Summer Music Camp is actually a part of college life. This type of music experience is exceedingly profitable.

A second type of camp is that which is actually designed to be a camp—usually held apart from any school or campus. Camps of this type usually try to make use of the most desirable



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locations such as resorts, mountain camps, church assembly grounds, etc. Here one has all the advantages of music study as found on the college campus—even to picture shows and recreation.

It is mostly a matter of personal choice once the financial limits are set. Of course the qualifications of the faculty will also help you decide—or maybe the girl friend will. At any rate a most happy Summer to you and may it be a profitable one.

The End

The Band Stand

(Continued from page 20)

FOR BAND. What do you think about the quality of the band music you are using? The above criticisms will be true if we do not select only the best from that which is available.

This writer was also troubled when following the concert by the University of Michigan Symphony Band in Carnegie Hall, New York City, April 8th, one critic reported, "Its combined programs—as is customary with bands and choruses—consisted of myriad short selections calculated to display the organizations in musical spotlights of the brightest colors. Included were pieces by Chadwick, Bach, Hanson, Reed, DesPres, Vittoria, Palestrina, Creston, Rossini and Edwin Franko Goldman, with the Goldman numbers conducted by the composer himself." The University of Michigan Singers shared this program with the band. This first critic lauded the work of William Revelli and Maynard Klein, the conductors. Especially noted was the playing of the percussion section, the clarinets and the brasses, bringing forth the statement "The University of Michigan Band is without question one of the finest in the country if not the entire world."

A second critic treated the whole concert in a too trivial vein, showing that he evidently doesn't know enough about music in the broad sense. True he lauded the "brilliant, yet luminous texture of tone, a smart-sounding ensemble, well-balanced choirs, and even instrumental virtuosity." However the critic continued, "One wished that the program had more meat on it. Dr. Revelli chose music to show off his band. Thus he conducted Bach's Toccata and Fugue in D minor, which always sounds rather silly in band scoring, and pieces like Reed's 'La Fiesta Mexicana,' a staggering collection of cliches, or Barat's Andante and Scherzo, a worthless work that gives a solo cornet a chance to do some tricks. It is no secret that the repertory of original band music is not large. But there is music available.

Deadline for All News Is The First Of The Month Preceding Publication

The Sousa marches, for instance, are authentic dollars—as against the counterfeit currency of music like the 'Fiesta.' The Goldman marches, too, are fine examples of their kind. Music by Creston, Rossini, Werle and other composers were played."

Yes, it appears we have a long, hard road to climb before the critics will admit that they enjoy even our top best band programs. Food for thought above, don't you think?

Accordion Briefs Latest News

(Continued from page 29)

the side. The annual meeting of the general membership will be Wednesday morning, July 20th, in Private Dining Room No. 9.

All accordionists are invited to visit the ATG Room at the NAMM convention and make this room their convention headquarters.

The Workshop and Convention is something which every teacher should attend. It is easy to get into a rut by never getting away from one's own studio and by attending these events many new ideas may be gained, a fresh outlook is obtained and this not only benefits the teacher but their students as well.

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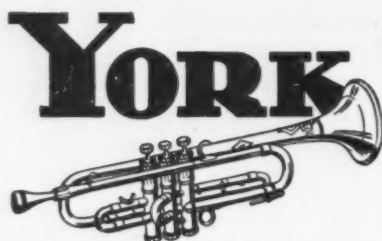
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*I Teach The
Solo Brass..*

By B. H. Walker

Send all questions direct to B. H. Walker,
Director of Music, Gaffney High School,
Gaffney, South Carolina.

Vacation Time Again

Here it is June, 1955, and vacation time is here. I hope you have enjoyed your school year and have improved as a brass player. Now, what do you plan to do during the summer months? Of course, we should reserve a portion of our vacation time for swimming, fishing and other favorite hobbies, but let's also spend part of the summer in a musically profitable way by making some definite improvements in our brass playing. You can do this by skillful practice routines wisely to include a balanced diet of some sustained tone study, swells and diminishes, scale studies, lip slurs, interval studies, tonguing exercises, song playing, solos, triple tonguing, sight-reading, and small and large ensemble playing. By all means, try to take a private lesson each week from a good teacher and ask him to help you provide a balanced practice diet as I have mentioned above. As I mentioned last month, be

sure to play in Church in a small ensemble, a Church orchestra or play a sacred solo every week, if possible. Avail yourself of every opportunity of public appearances as soloist or ensemble player by having several solos and ensembles prepared and ready at all times. Sunday School assemblies, Church meetings, civic clubs, scout organizations, 4-H clubs, etc., will usually welcome your brass music, if it is ready and available.

If a summer band program exists in your school or community, be there regularly and take advantage of it. If you don't have a summer band program in your school, encourage your principal and director to start one. Maybe your director will hold band rehearsals once a week if you show him you are interested. If not, maybe there is a civic, community band you can participate in for your enjoyment, lip development and musical enrichment.

Repair Your Instrument

Immediately after your music program for commencement, you should have your director and a skilled repairman check your instrument for needed repairs. If the repair job is a big one, such as a complete overhaul to include removal of dents, relacquering, replating, refinishing of valves or slides, etc., it will be well to send the instrument to a large band instrument factory, preferably the factory where the instrument was made, but be sure to call them by phone or write them concerning a delivery date before sending them the instrument. In such cases a minimum time of 4 or 5 weeks is usually required unless the work is engaged and scheduled earlier in the year. For minor repairs, such as replacing water key corks and springs, cleaning, polishing, etc., the service of a repair shop near your home will save much time and expense.

First in importance is checking the slides and valves of brass instruments to see that they are free from dents which mar their action. If these dents are large the instrument will probably have to be sent to the factory, but if they are very small, they can often be

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removed by a local repairman properly equipped. Of second consideration is the checking of slides and valves to see if they are worn to the extent that there is too much clearance which would cause leakage in compression and require more breath for playing response. When this is the case, the valves and slides should be rebuilt or replated at the factory. The third consideration is checking water keys for good cork and strong spring so the water key lever will close air tight. These can usually be supplied at a local repair shop. Next, the instrument should be thoroughly cleaned inside and out, especially the valves and slides. Slides and valves may be covered with a dirty, gummy film or corrosion. After thoroughly cleaning the valves with soap and water and the inside casing with a small piece of strong cheesecloth threaded through the eye of a piston cleaner, the valves and slides then should be thoroughly polished with glass wax or metal polish until clean and bright and free from any corrosion. Then apply good grade valve oil to the trombone slide and to the valves; work it in thoroughly and then add a little cold water for smooth, fast action. Tuning slides should be greased with vaseline or ordinary cork grease which is made of tallow. Replace weak valve springs as necessary and where the valves or trombone slides click, new felt washers should be put in at the top of the valve just underneath the top valve cap. These felt washers may be purchased for only a fraction of a cent.

Which Brass Instrument Shall I Play?

About this time of the year I always organize my beginners band classes after trying out each beginning prospect and deciding which instrument he is best fitted for. I usually give each beginner 6 to 8 lessons of individual or like instrument small group lessons of fundamental instruction to give him the correct foundation for the class lessons during school year. I have found the summer months the best time for this. Before beginning these lessons, I check the student for pitch, rhythm, physical make-up such as teeth, lip, jaw, facial muscles, length of arms and other factors, so as to decide which instrument he is best fitted for. These tests and observations are better than guess work; however, an actual trial on the instrument is the only way to be sure of which instrument you will learn the easiest.

Here are some of the qualifications you should have for the various instruments:

Trombone—(a) Good sense of pitch is usually essential.

- (b) Long enough arms to reach 7th position.
- (c) Your lips should be average thickness or thicker. Thin lips usually not good.
- (d) Strong lip and cheek muscles around the mouth, at the corners of the mouth and along the lines of the cheeks.
- (e) A fairly even bite is ideal for trombone as well as other brass instruments, although the under-shot jaw is not as great a handicap to the trombone player as it is to the trumpet or French horn student.
- (f) Ambition, drive and determination are important since it is the second most difficult of all brass instruments.

Baritone or Euphonium—Same qualifications as mentioned for trombone except length of arms is unimportant and sense of pitch, still important, but not to the extent that it is for trombone.

Tuba or Sousaphone—(a) Thick lips are usually good but not necessarily essential.

(b) Large mouth with ability to relax your lips well, open them wide and protrude them out into the mouthpiece is important. Strong lip muscles are also usually important.


(c) You should be large and strong enough to carry the instrument and your fingers should be strong to press the large valves easily.

(Turn to page 51)

Reynolds

Contempora

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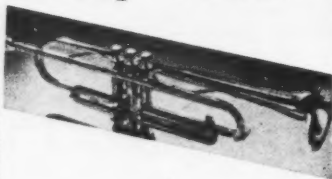


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By Daniel Martino, A.B.A.

Planning For Fall

Unlike the average academic instructor, the band conductor cannot, at this time of year, look forward to three months free of responsibility and work. On the contrary, this is the time when well laid summer plans must be made, in order to assure a successful band program during the autumn months.

First of all, what steps should be taken to place the school owned instruments in top condition for another year of use? Nearby instrument repair men should be contacted, and bids secured for any necessary repair of instruments. Then as soon as possible, these bids should be presented to the superintendent or to the board, to determine where the instruments are to be sent. The earlier in the summer this can be taken care of, the more certain the conductor will be that his instruments will receive careful attention and be ready for fall issuance. Repair men also will be happy to do work of this nature with plenty of time to complete the work, as no conscientious craftsman enjoys doing work of this nature under pressure.

Uniforms should be sent to cleaners in small numbers, so that this reconditioning, too, can proceed without hurry and fuss. Upon return from the cleaners, all uniforms should be hung in a room which contains an ample supply of moth crystals, in order that they may be protected during the hot summer months.

The music library should be checked through during this period, to make sure that there is no shortage of parts to any of the numbers in the files. This is the ideal time to order replacements, so that when the concert season comes next winter, all of the numbers will be in complete sets, ready to be put into the band folders for rehearsal. In most cases, the student librarian for the coming year will be willing to undertake this task of checking the library. It will be good experience, and will familiarize him with the numbers available.

However, cleaned and repaired instruments, fresh uniforms, and ample music will all be of no use unless there are student musicians to make use of these facilities. Here comes the most important part of the preparation for fall activities, the summer band program. Without question, every town

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

and city needs a wholesome summer band program. It is believed that most modern educators, parents, students and band conductors are generally agreed on the merits, values and benefits of such a program.

In nearly all communities which possess a band during the school year, it is customary to use that band as a nucleus for a summer band which can present weekly concerts for the enjoyment and recreation of the entire community. This might appear to be the main function of the summer band program—to provide entertainment for the citizens of the community which it serves. However, this entertainment feature, although ostensibly the end result of the summer program, is, instead, only a rather pleasant means to a vastly more important end—namely, the furthering of the school band program in the year to come. Students and conductors alike are interested in a summer band program. The bandsmen enjoy a challenging, well-organized and fine-sounding summer band. Their parents consider the vacation days an excellent opportunity for the young musician to do something worthwhile. And the conductor welcomes the summer band as an opportunity to lay the groundwork for next year's band. This period affords an excellent opportunity to re-build the first band, prepare for the fall season, discover latent talent, start be-

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ginner, and give more careful attention and time to beginning and second band students, usually relatively neglected during the fall and winter months. Since the very nature of the summer concerts indicates the use of more of the lighter, less difficult numbers, more use may be made of those players who, during the school year, are unable to be members of the select concert band, because of their inability to perform the works used by this "better" band in concert. This experience can prove to be invaluable in improving their playing ability, and may afford just that little necessary incentive to increased practice.

Experience has shown that schools providing an adequate summer band program have built a firmer foundation and have raised their standards of performance to a higher degree of musical satisfaction and enjoyment. The success of the band program depends largely upon pre-summer planning and promotion. Definite schedules of rehearsals and classes should be announced and mimeographed copies provided for all participants and their parents. A series of talks by the conductor at every available opportunity would help sell the idea to school, community and students. The media of newspapers and posters should be made use of in publicizing the program. An appealing and carefully worded bulletin could be mimeographed and sent to all current and prospective bandmen, their parents and teachers, and other school officials. This would explain the goals and advantages of the program in detail.

Although many students will be absent for part of the summer months, adjustments can be made to suit individual cases for those who are sincerely and seriously interested in their own musical-educational welfare and in the welfare of the entire program.

The summer band program should be a logical and practical extension of the regular band program. It develops and enriches with more freedom and effectiveness the type of personality and individual musicianship most desirable for wholesome daily living and genuine musical culture.

All best wishes for a most profitable and enjoyable summer.

The End

**For The Latest Up To
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The Solo Brass

(Continued from page 49)

- (d) You should be a deep breather or else be trained in the use of diaphragm breathing so as to sustain the low notes. Good sense of pitch is important but not to the extent that it is for trombone and French horn players.

French Horn—(a) Thin, flexible lips usually important.

- (b) Straight, even teeth, above and below are usually important.
- (c) Sensitive control of lip muscles is very important knack.
- (d) Fairly even bite of upper and lower jaw is important.
- (e) Extremely good sense of pitch and ability to hear intervals mentally is almost essential.
- (f) Patience, ambition and drive important.
- (g) Good sense of rhythm important.

Trumpet or Cornet—(a) Thin, flexible lips are desirable, but not essential.

- (b) Strong lip muscles are desirable.

- (c) Even bite of lower and upper jaw desirable.
- (d) Straight and even teeth, both upper and lower, are desirable.
- (e) Deep breathing and proper breath control are important.
- (f) Endurance of lips must be present or be developed.
- (g) Fast thinking ability is important to sight-reading some of the rapid parts.
- (h) Ambition and drive of an aggressive nature are desirable but, above all, the student must like the instrument and want to play it.

If you are taking up an instrument solely for your pleasure, first consider the factors I mentioned above and then select the one that appeals to you most unless there are too many of this instrument to give you the pleasure of being prominent. If you find you are not adapted to it, choose another. If you take up an instrument simply to become a member of a certain band, select the one most useful to that band and the one which the director needs

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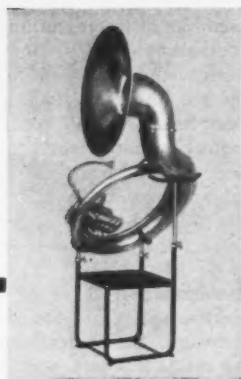
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(Continued from page 8)



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Baton Rouge Band

(Continued from page 25)

the North. "It's a Grand Old Flag" was played. This formation broke into R.C.M.H., representing Radio City Music Hall. to symbolize the East "There's No Business Like Show Business" was used. A cotton boll was formed to depict the South while the band played "Dixie." To show the common sport of America a football was formed; the B.R.H.S. High Steppers, a section of the Boosters, danced to the music of "Mr. Touchdown U.S.A."

Recently the concert band won a superior rating in playing and in sight-reading. The band has won superior ratings for the last four years. Out of seventeen events the band won twelve superior ratings and five excellent ratings. Robert Mattox, the student director, also won a superior rating.

Also the band made a spring tour

to Beaumont, Texas. Concerts were given at Beaumont High School and Hamshire High School.

Sounds like you have a top notch band Warren. How about a tourist sketch of your trip. I know you must have had a regular ball. I certainly would like to have seen that show. Have you got any pictures that you would like to share with the teenagers? Let's hear from you real soon . . . JL

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RECORDINGS

Guitar Music of Spain. Laurindo Almeida, Guitar. One twelve inch Capitol Disc P-8295. \$4.98.

It was A. F. Sharpe in his recent book, "The Story of the Spanish Guitar," who stated that Laurindo Almeida plays "with a technical command and delicacy of treatment which entirely masks the extraordinary difficulty of many of the items."

Laurindo Almeida, although a new name to many, presents a concert of Spanish classical music. He has received praise from his appearances in Carnegie Hall, Hollywood Bowl and the Opera Houses in Chicago and San Francisco. The contents include "Leyenda," "Oriental," "Sevilla" by Albeniz; "El Amor Brunjo—El Circulo magico, Cancion del fuego fatuo" by de Falla; "Anecdote 2," "Neblina," by Segovia; "Serenata Burlesca" by Torroba; "Garrotin, Soleares" by Turina.

A fine performance with large and clear guitar sounds. Highly recommended.

* * *

Bach Cantatas and Arias. Eileen Farrell, soprano; Jan Peerce, tenor; Bach Aria Group directed by William H. Scheide and the Robert Shaw Chorale directed by Robert Shaw. Two 12 inch discs in box. Victor Red Seal LM-6023, \$7.98.

Contents: Cantata No. 60 (complete); Soprano Aria from Cantata No. 127; Soprano Recitative from Cantata No. 155; Tenor Aria from Cantata No. 99; Bass Aria from Cantata No. 47; Soprano and Bass Duet from Cantata No. 79; Alto Aria from Cantata No. 132; Soprano and Tenor Duet

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from Cantata No. 110; Cantata No. 41 (complete); Cantata No. 42 (complete).

The three cantatas have not previously been recorded. Beautifully performed, an example of the basic work of Bach. Outstanding instrumental, choral as well as solo performance. A booklet giving the text and other information is included. Highly recommended.

* * *

Mozart: The Story and Music of Chopin. Milton Cross, narrator. Jean and Kenneth Wentworth, pianists. Script by Diane Young. The Masters No. 3. Columbia J-207. Two 10 inch, 78 rpm discs \$1.86. (Unbreakable)

A delightful album for children, and also for the general music class. The music is very well performed, with the beloved commentator Milton Cross who narrates the story with the voice familiar to every household in America. Thirteen excerpts from Chopin's masterworks heard on this record include: Chant Polonaise, Op. 74; Mazurka in B flat Major; Nocturne; Polonaise, Op. 71; E Minor Waltz; La Grand Waltz Brillante etc. Highly recommended. Colorful jacket, good notes and recommendations for further listening.

* * *

Pan the Piper: Introduction to Instruments of the Orchestra, Musical Story for Ages 6-12. Sub-title: Pan the Piper: How a reed grew into an orchestra. Story by Paul Wing, Music by George Kleinsinger and The New York Philharmonic orchestra under the direction of Wilfred Pelletier; Ted Tiller, narrator. Two 10 inch, 78 rpm, nonbreakable Columbia discs #J-212. Beautiful jacket, with a picture of the orchestra, pictures of instruments, and a list of the instruments.

"Pan the Piper" is the story of the music of the orchestra and how it grew from just one sound at first—one shepherd blowing into a reed—to a group of a hundred or more fine musicians playing different musical instruments. It is the story of all the funny and pleasing sounds and noises we have collected to make music with. A fine



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Although not very well known, Leos Janacek (1854-1928) a native of Czechoslovakia, has written some very fine and original music. The solo horn Frank Koch, and clarinetist Alfred Prinz, do outstanding solo and ensemble playing.

Included on this record will be found "Dumka" for violin and piano; and the Sonata for violin and piano. The tone quality is fine, steady, exact, yet beautiful.

* * *

Songs by Father Sydney MacEwen. Rev. Sydney MacEwen, tenor, with instrumental accompaniments. One 12 inch disc MGM E-3152 (longplaying) \$3.98.

Contents: "Ireland My Home"; "I'm a Sentimental One"; "Road to the Isles"; "Mother Machree"; "Scotland the Brave"; "The Youth of the Heart," with orchestral accompaniment; "Westering Home" with Gerald Moore at the piano; "Bring Flowers of the Rarest"; "Mother of Christ" with Charles Smart at the organ; "Bonnie Strathyre" piano accompaniment.

Rev. Sydney MacEwen, who is pastor of a Roman Catholic Church at Lochgilphead, Argyll, Scotland, has received special permission from the Church to make a concert tour. Many heard him here in late 1954. A fine singer with much knowledge and understanding of folk songs of Scotland and Ireland. Recorded sound is good with text and notes.

* * *

The Golden Age of Brass. The Brass Ensemble directed by Roger Voisin. One 12 inch disc, longplaying, Unicorn #UN-1023, \$5.95.

The contents includes: "Canzon septimi toni No. 1" by Gabrieli; "Toccata" by Bonelli; "Sonata" by Buonomante; "Ayres for Cornetts and Sagbuts" by Adson; "Music for King Charles" by Locke; "Music for Queen Mary" by Percell; "Sonata No." by Pezel; "Bankelsangerlieder"—Sonata Anon.; Sonata Nos. 18, 19 by Reiche; "Intrada, Sarabande and Bal" by Pezel; Die Kunst der Fuge—Contrapunctus I (Bach).

Roger Voisin organized the Brass Ensemble in 1952 with the idea of bringing before the public some of the vast amount of literature for brass which has accumulated over the years.

Here 150 years are covered on this LP disc, beginning with Gabrieli (1557-1612) and ending with Bach 1685-1750. The notes are exceptionally informative and attractive.

* * *

Wolfe-Ferrari: The Secret of Suzanne (complete). Elena Rizzieri, Soprano; Giuseppe Valdengo, Baritone. Orchestra of Radio television Italiana, Turin, Angelo Questa, Conducting. One 12 inch Capitol disc A-1250 (longplaying) \$4.98.

The first recording of the famous play, it is one act, three—character (two singing, one silent. A comedy, just under 40 minutes long. The single disc set is boxed with complete libretto in Italian and English (a new translation, by the way). Excellent performance. Ideal for the general music class. Most highly recommended.

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* * *

Instruments of the Band and Orchestra: Introduction; The Brasses; The Strings; The Woodwinds; The Percussions. Five 16mm Motion Pictures. Sound, 11 minutes each. Teachers' Guide. Color \$100.00 each; Black & White \$55.00 each. Coronet Films, Coronet Bldg., Chicago 1, Ill.

Five new films in the field of instrumental music. Traugott Rohner, Associate Professor of Music Education, Northwestern University School of Music, as Educational Collaborator. Grade levels junior high thru adult.

Introduction: This is a general introduction to bands and orchestras, explaining the three sections of the band, the brasses, the woodwinds, and the percussions, and showing how the additional section of strings gives the orchestra its different sounds. The more common instruments of each section are demonstrated.

Brasses: We hear the distinctive sounds of the brass section, showing how this section contributes to the full sound of bands and orchestras.

Strings: The section that is peculiar to orchestras is analyzed in this film. We see the basic principles of operation of the string instruments, and show, in simple analysis, how string instruments are played.

Woodwinds: The woodwinds produce the interesting, colorful sounds in band and orchestra. We see how the woodwinds are held and played.

Percussions: Here we see the importance of the percussion in both bands and orchestra.

Released in 1955, a fine new set of prints, most highly recommended.

The End

Deadline for All News Is The First Of The Month Preceding Publication

Gateway to Music

(Continued from page 16)

tonal color and rhythm. This teacher will have the satisfaction of knowing that he has presented a lasting gift to his students.

Many of these young people will some day give up the playing of their instruments. But they will always retain their sympathetic understanding and love for good music. They will know the difference between worthwhile music and cheap tunes. These will be the genuine music lovers, the symphony concert enthusiasts and the opera goers of tomorrow. Some will continue playing as an avocation, as members of amateur music groups of which there are many.

Truly, the understanding and progressive music teacher is engaged in a noble endeavor, for he weaves the golden thread of music into the fabric of his student's daily life, broadening his intellect, warming his heart and enriching his soul.

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Instructions for the Flutist

(Continued from the May issue.)

Dear Flutists: By the time the June issue of *THE SCHOOL MUSICIAN* reaches you, you will be at the beginning of a long vacation period from school. For those of you who have been interested in making a real study of "Studies for the Flutist" as published in the past six issues, you will have an excellent opportunity to review the June, November and December copies as printed in 1954 and the January, February, March and May publications of 1955. When thoroughly versed in all this review work, then you will be able to carry on in a big way, with the June issue. Please, all of you who expect to go far with your flute, do this very thing and go just as far as you can by way of accomplishments. If you do that, someday you will be glad that you did so. If by chance your flute is not in fine play-condition, then just send it to your editor, and he—after most careful inspection—will write you in detail as to just what it

By Rex Elton Fair

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

needs, and upon an okay from you, will supervise whatever work it needs to put it in the finest playing condition possible.

Boosey and Hawkes, Inc.
30 W. 57th Street,
New York 19, New York
Order Dept. P. O. Box #418
Lynbrook, New York

A letter just received from these fine Publishers of Music, states that "in the April issue of *THE SCHOOL MUSICIAN*" this column had given them the wrong name and had included music over ten years old, that is to say that it was published more than ten years ago. We regret giving the wrong name, but the fact that music listed was published or printed some ten years ago, does not mean that it has become antiquated. Some of the finest flute music that we have today was composed, printed and published some

hundred and fifty to two hundred years ago. However this may be, following is a few numbers recently published by Boosey and Hawkes, Inc.:

Woodwind Trios

- Gavotte Classique for Flute,
Oboe and Bassoon \$1.25.....Rathaus
Lo! Hear the Gentle Lark for
for Flute, Clarinet (or Voice)
and Piano .60.....Bishop
Trio (Theme and Variations)
Flute, Bassoon and Piano
\$3.00Dukelsky
Trio for Flute, Oboe and
Clarinet \$3.75Schmutz
Valse de Concert for Flute,
Clarinet and Piano .50.....Wilcocke
Flute and Piano. Concerto in G
\$2.00Pergolesi
Solo in D, Op. 4 No. 5 \$1.00.....Stanley

In conclusion, let me add that I am wishing "you all" a happy and prosperous vacation. If ever I can be of assistance to you in any way, please let me hear from you at the above address.

Sincerely and respectfully yours,

Rex Elton Fair

The End

Modern Music Masters

(Continued from page 26)

taries, and in several other capacities. Tours of the new building and the beautifully appointed Tri-M club room were planned and conducted by members of the Chapter.

Chapter No. 132, Peru H.S., Peru, Ind., sponsored a Hollywood Premier and the second Alumni Banquet.

Chapter No. 110, Easton Community Unit H.S., Easton, Ill., held its recent Initiation before the school assembly. Tri-M members have sold "Y-Rettes" in musical and instrumental designs, chocolate candy, and held a bake sale to raise funds for Chapter work.

Members of Chapter No. 68, Garrison H.S., Garrison, N. Dakota, drove over 100 miles each way to participate in the Initiation of this spring's new group of Apprentices at Mohall H.S., Chapter No. 92, Mohall, N. D.

Members of Chapter No. 1, Maine Twp. H.S., Des Plaines—Park Ridge, Ill., recently went to Chicago to attend the musical comedy, "The King and I" and afterwards had dinner in Chinatown. They also sold refreshments at the second annual West Suburban Conference Music Festival, participated in by eight high schools.

Chapter No. 140, U. S. Grant H.S., Portland, Ore., held a Founders Day Tea, a Columbia Products Dinner, sold cokes to raise funds, and helped with



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THE DOMINANT SEVENTH CHORDS

Next to the Major Chord the Dominant Seventh Chord (V⁷) is the most important chord in music. It is sometimes called the Modulatory Chord because it is through this chord that most modulations from one key to another are made. The Flutist encounters this chord in arpeggio form so very often that it is very necessary that he become most familiar with it.

If, up to this lesson, the pages of this book have been carefully studied, you know that the Major Chord consists of the 1st, 3rd, 5th and 8th (or Octave) of any given Major scale. The Dominant Seventh Chord is made up in the same way except that the minor seventh is added to the Major chord. For instance, the Major chord of C is C, E, G and C. By adding the minor 7th (Bb) to the C Major chord as the Key of C has been destroyed and the Key of F has been created. When the minor 7th has been added to the chord of F Major as then the Key of F has been destroyed and the Key of Bb has been created. Suppose that our Major chord is D and we should add the minor 7th as By so doing, the Key of D has been destroyed and the Key of G has been established.

This rule holds true throughout the whole circle of keys. In order to understand this thoroughly it will be necessary for you to memorize the following studies of the Dominant 7th (V⁷) chords. Someday when you come to a long and rapid cadenza based on this chord and find that you can take one look at it and then play it from memory, you will be glad that you have taken the time to memorize these so often used chords or arpeggios.

DOMINANT SEVENTHS IN ALL KEYS

Memorize

the construction of the scenery for the Spring Show.

Conferences Attended

At least one representative for the Society attended the Nebraska and Illinois State Music Educators' meetings, the Mid-West National Band Clinic, and the North Central MENC this year. The Tri-M Society was also represented at the NCMEA meeting at Louisville, Ky., May 1 to 4. Frances M. Harley, executive secretary, had the pleasure of visiting with several sponsors of Chapters organized at Catholic schools.

Recent Initiations

The following Chapters have held Initiations recently: Northern Butler County Joint H.S., Chapter No. 22, West Sunbury, Pa.; Monroe H.S., Chapter No. 133, Albany, Ga.; Daviess County H.S., Chapter No. 95, Owensboro, Ky.; Maine Twp. H.S., Chapter

No. 1, Des Plaines—Park Ridge, Ill.; Glen Burnie H.S., Chapter No. 156, Glen Burnie, Md.; Reynolds H.S., Chapter No. 88, Reynolds, Ill.; Toronto H.S., Chapter No. 11, Toronto, O.; Hall Twp. H.S., Chapter No. 5, Spring Valley, Ill.; Margaret Brent H.S., Chapter No. 94, Helen, Md.; Miami Jackson H.S., Chapter No. 21, Miami, Fla.; Shakopee H.S., Chapter No. 99, Shakopee, Minn.; North Kansas City H.S., Chapter No. 67, North Kansas City, Mo.

New Chapters Welcomed

The most recent additions to the Modern Music Masters family are: Scottsbluff H.S., Scottsbluff, Nebr.; Vernon A. Forbes, sponsor, Nancy Button and P. C. Nicholson, co-sponsors; Cape Girardeau Catholic H.S., Cape Girardeau, Mo., Sr. Marie Therese, S.S.N.D., sponsor; St. James H.S., Alexandria, La., James H. Friedman, sponsor, and the Rev. Leo J.

Kettl, S.C., co-sponsor; and Tustin Union H.S., Tustin, Calif., Ruth Phelps, sponsor, and Wayne Crowl, co-sponsor.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a 3-M Chapter Will Do for Your Music Education Program" is invited to write to Alexander M. Harley, national president, Modern Music Masters, Box 347, Park Ridge, Ill. Flute—(Guide)—

Rehearsal Techniques

(Continued from page 13)

tions are playing. Check by asking the cornets, for instance, "What do the horns have here?"

14. Try rehearsing "melody only" by having the players come in or drop out as they have melodic notes or phrases. This is particularly valuable in improving voice-leading. The same can be done for accompaniment, countermelody, etc.

Above all, remember that the above suggestions have worked for me in both High School and College. This does not mean that they can be transplanted directly into your own situation. Considerable weeding, grafting and pruning may have to be done. Perhaps you can use some of them—if only one of these suggestions can be used, this article will have been worthwhile to both of us.

The End

The Value of High School Bands

(Continued from page 17)

things, their institutions; through such contact and association the individual grows.

Finally, participation in band work can help the development of a sense of responsibility and loyalty. Insistence on being on time for practices and performances, being on time in the music played, assisting others, subordinating one's efforts to those of others, playing softly when one is inclined otherwise, playing "second fiddle" because such lowly positions are necessary to the full development of the music, loyalty to one's organization, justifiable pride in the appearance, playing ability, and reputation of the band of which one is a member—all these are some of the intangibles the educational process is supposed to develop and towards the development of which band work makes a distinct contribution.

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INSTRUMENTS AND REPAIRS

EQUIP YOUR BAND at half the price. Thousands of guaranteed certified rebuilt, new instruments and new accessories. Rental Plan—School Budget Plans—Music Aptitude Test. Write for catalog and free 40 page Band Organizing Manual. Send your old instruments today for highest trade-in or cash allowance. Meyer's Equipment for School Bands, 454 Michigan Avenue, Detroit 26, Michigan.

FOR SALE: 1 Pan-American Eb sousaphone, \$225.00; 1 Conn oboe, \$175.00; 1 Pedler Eb clarinet, \$75.00; 1 Conn cornet, \$75.00; 1 Martin baritone, \$100.00; 1 Martin tenor saxophone, \$175.00; 1 American Standard mellophone, \$75.00. All guaranteed like new. Lots of other bargains. Send for bargain list. Blessing's Musician Supply Co., Elkhart, Indiana.

NEW RENTAL WITH OPTION to purchase plan available on reconditioned instruments. Hundreds of cornets, trumpets, clarinets, trombones, and other reconditioned instruments available for rental. Write us for details, also free Bargain List. Adelsons Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

YOUNG MUSICIANS, own your own genuine Heckel bassoon, less than 1000 dollars. Write immediately, Charles E. Gilbert, 2409 North Royer, Colorado Springs, Colorado.

CONN MELLOPHONE & Betteoney sterling silver D₅ piccolo, \$98.50 each. Shipped approval DeVoe's, 208 S. 11th St., Philadelphia, Pennsylvania.

FOR SALE: New and used band instruments. We buy and trade. Cash discount unbelievable. Band Instrument Repair Company, 2500 Grand, Parsons, Kansas.

SINGLE OR DOUBLE "J. Schmidt" French horns, practically new, Germany's finest Prof. instrument, at big saving. Lloyd Gaetz, 53 West Long St., Columbus, Ohio.

18 FINE BAND TUNES, band music arranging. 100 instrument bargains. Ziegler Music Shop, Madison, Wisconsin.

MISCELLANEOUS

PORTABLE YARDLINES—MAKE ANY AREA your drillfield. Non-trip, wind proof, durable. Nine 17½ yard long strips complete with ½ markers \$25.00. Sousaphone bell covers complete with school letter. \$5.00 each. Specify colors and bell size. Musical Specialties Mfg. Co., 1435B West 50th St., Norfolk, Virginia.

THE DIRECTOR OF SCHOOL MUSIC. A highly rated book every music director should have. By Dr. John Paul Jones, \$2.00 postpaid. Conservatory of Music, Albany, Georgia.

"THE OBOE", "THE BASSOON", "Performance-Teaching" by Robert (Bob) Organ. Unusual reference guide for student and band director. \$1.50 each. 842 South Franklin, Denver 9, Colorado.

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Minimum ad 15 words, \$3.50 (25c each additional word); 25 words for \$4.50 (20c each additional word); or 50 words for \$6.75 (15c additional word).

REED MAKING

GUARANTEED REEDS for Oboe and English Horn by Francis Napolilli, formerly Chicago Symphony, \$1.25 each or \$13.00 per dozen. Mygatt-Napolilli, 4877 North Paulina Street, Chicago, Illinois.

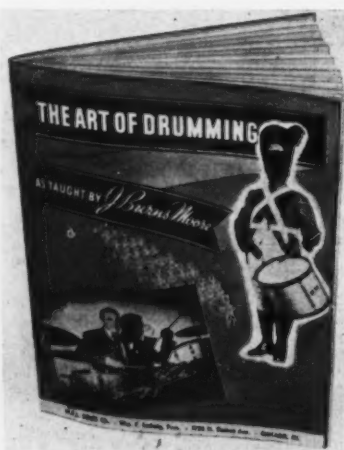
BASSOON REEDS. Handmade by first bassoonist United States Marine Band, \$1.25 each. Tested and satisfaction guaranteed. William Koch, 105 Galveston Place, S. W., Washington 24, D. C.

GUARANTEED PROFESSIONAL OBOE AND BASSOON reeds. Oboe \$1.75, bassoon \$2.00 postpaid. Free woodwind catalogue. Jack Spratt Woodwind Shop, Old Greenwich, Conn.

UNIFORMS FOR SALE

FOR SALE: 80 band uniforms, made of 14½ ounce whipcord. Orange coat with black trim, black trousers with orange stripe, orange caps with black trim. For further particulars write: Ralph H. Faulk, Band Director, Upper Sandusky High School Band, Upper Sandusky, Ohio.

FOR SALE: 100 band uniforms, made by De Moulin. Best offer. Contact C. J. Shoemaker, Downers Grove, Illinois.



W.F.L. Reprints "The Art of Drumming" Book

Word has just been released from W.F.L. Drum Co. in Chicago that the famous percussion method, "THE ART OF DRUMMING" by the late J. Burns Moore has just been republished. The price slashed in half from \$2.00 to \$1.00 per copy.

You Can Sell Your USED UNIFORMS

Has your band purchased new uniforms in the past two or three years? Have you sold your used set? Did you know that new bands are springing up everywhere that would like to buy used uniforms?

THE SCHOOL MUSICIAN is proud that they have assisted hundreds of schools in the past 25 years in the sale of their used uniforms.

May we suggest you place a classified advertisement in the next issue and watch it go to work for you.



The attractive bound book with red cover contains 64 packed pages of drum instruction with complete illustrations and full description of the 26 rudiments of drumming.

If not available at local music stores, directors and students should write to W.F.L. Drum Co., 1728 N. Damen Ave., Chicago, Illinois. Be sure to mention THE SCHOOL MUSICIAN when writing.



This top rating cornet quartet received a Superior rating in the South Carolina State Music Festival, held at Winthrop College, Rock Hill, April 14-16. They are from Gaffney High School and pupils of your brass columnist, B. H. Walker. Yes, they play cornets—not trumpets! And they're proud of it. They played "The Hunter's Call" by Weber, arranged by Holmes. They are (left to right) Keith Tennant, Basil Skinner, Marion Camp and Jimmy Messer.

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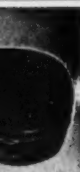


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June, 1955